

**ARCHITECTURAL SURVEY  
AT CHICHEN ITZA**

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**BACKGROUND**

Although Chichen Itza is assumed to have been seen by the Spanish conquistadores as early as 1528 and several of its buildings were described by Bishop Landa (1566), its history as far as architecture is concerned properly begins with Stephens' and Catherwood's visit to the site in 1842. They were followed by Charnay (1860, 1882), LePlongeon (1879, etc.), Maudslay (1889-1902, 1906, 1910), Breton (1900-1904), and E. Seler (1915). Commencing in the early 1920's, the Carnegie Institution of Washington initiated a series of excavation and restoration projects at the site which involved a large number of individuals, including Jean Charlot, S.G. Morley, Earl Morris, Karl Ruppert, P.S. Martin, Gustav Stromsvik, J.R. Bolles, R.T. Smith, Oliver Ricketson, H.E.D. Pollock, J.E.S. Thompson, George Vaillant, and R. Wauchop. Overlapping with the work of this group were a number of restoration projects carried out under the auspices of INAH, Mexico. More recent studies have been carried out by Thompson (1945), Ruppert (1952), Tozzer (1957), Cohodas (1978), Lincoln (1986) and others. I first visited the site in 1960 but the bulk of my architectural data was recorded in 1973, 1981, and 1983.

Because the present report is concerned primarily with the architecture at Chichen Itza, the references cited above do not include the names of those who have focussed their attention on the art, ceramics, "Toltec" and/or "Itza" historical relationships, and other areas of specialization.

**SITUATION**

The site is located about 1.5 km east of the village of Piste and 33 km west of Valladolid. This puts it less than 18 km northeast of the ruins of Yaxuna, the western terminus of the Coba-Yaxuna sacbe (causeway).

**TOPOGRAPHY**

The site is situated in the Northeastern Coastal Plain, but as noted by Isphording (1975) while some of this area is relatively flat, the area near the site shows local relief in excess of 10 to 15 meters and elevations of the terrain in the immediate vicinity of the site approach 30 meters.

**WATER SUPPLY**

There are two large cenotes near the center of the site, the Sacred Cenote (Well of Sacrifice) and the Cenote Xlacah. The former is assumed to have been reserved for ceremonial activities,

including sacrifices, leaving the latter as the main source of water for the ancient inhabitants. According to Tozzer (1957), there are several shallow wells within the site which may have served as supplementary water resources.

#### MAPS

There are several maps of the site, including the early maps made by Stephens (1843) and Maudslay (1889-1902), but the official map was made by J.C. Kilmartin and John P. O'Neill for the CIW (1924, 1932), but does not include several outlying groups. Among the latter are the East Group, reached by Sacbe No. 6, the Far East Group and still further east, the Chultun Group.

#### SIZE

The Kilmartin-O'Neill map covers an area of about 2.15 km north-south and 1.45 km east-west. As noted above, there are several outlying groups east of the main center, as well as at least two additional groups, Halakal and Holtun, which might be considered as part of Chichen Itza's outer suburbs. Halakal is about 4 km northeast of the site center and Holtun about 1 km south of Piste. So, strange as it may seem, in spite of over 150 of almost continuous exploration, the full extent of the site is still not actually known. It has been classified as a Range I site by Garza and Kurjack (1980), which puts it into the same class as Uxmal and Coba, both of which are known to be large urban centers (Andrews, 1975).

#### CIVIC PLAN

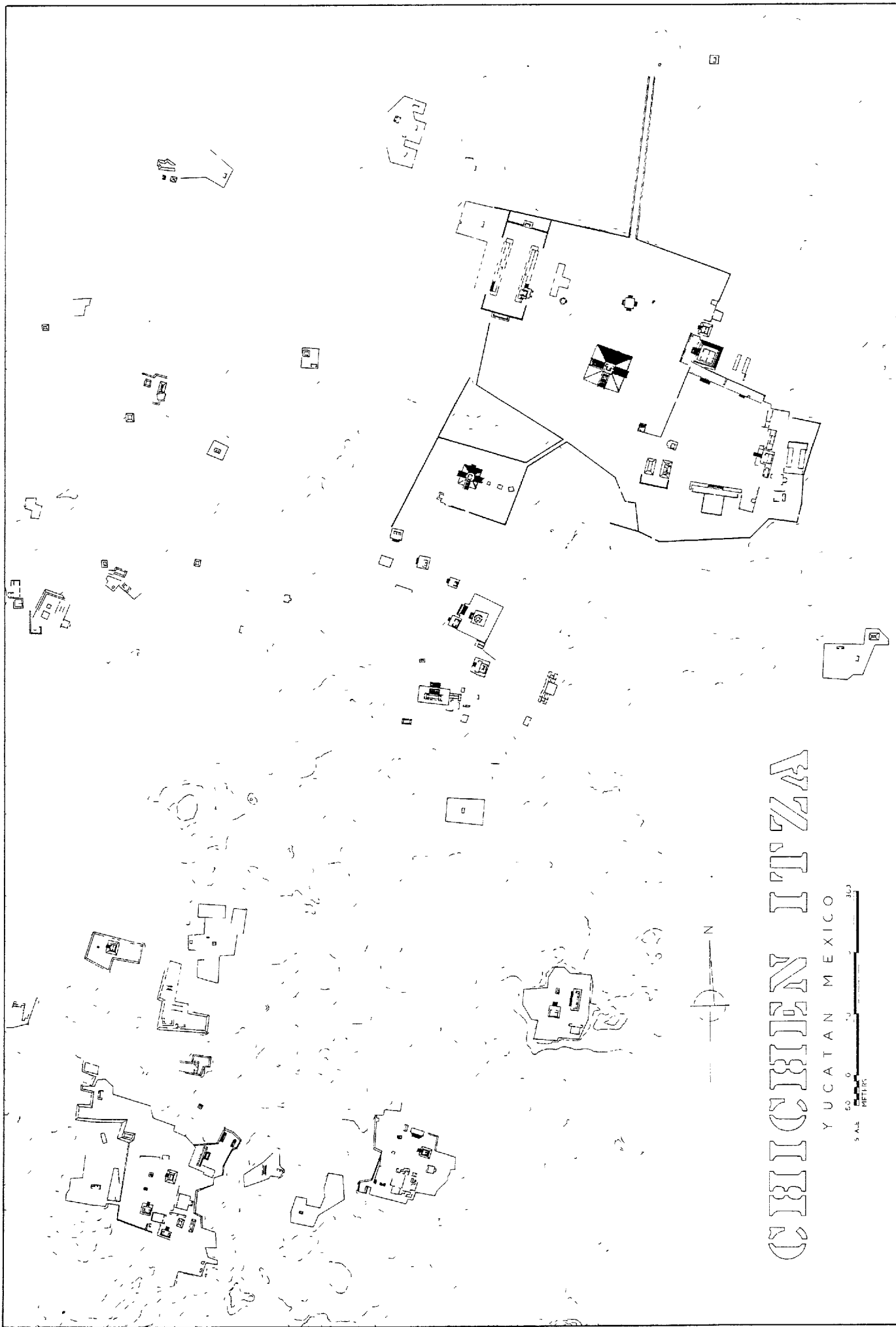
The site organization has been discussed in varying degrees of detail by Ruppert (1952), Tozzer (1957), Pollock (1965), Andrews (1975), Cohodas (1978, 1982), and Lincoln (1986). Selective clearing, excavation, and restoration has focussed attention on the huge platform supporting the Great Ballcourt, Castillo, Temple of the Warriors, Group of the Thousand Columns, and the Mercado, (all Toltec-Chichen structures) and the Sacred Well which is reached by a sacbe running north from this platform, together with the group of Maya-Chichen structures a short distance to the south, which includes the Deer House, Red House, Akabdzib, and Monjas complex (Monjas proper, East Wing, Church, East Annex). In between these major clusters are the Caracol and the Temple of the Wall Panels. The surrounding areas are still covered with scrub forest, making visual relationships between the main center and other parts of the site difficult to discern. See references noted above for various versions of site organization.



## COMMENTS

In spite of the fact that Chichen Itza is one of the best known sites in the lowland Maya area, and certainly the most visited site in Yucatan, the details of its cultural history and its role in the overall history of northern Yucatan remain enigmas. The report which follows discusses many of the issues in regard to the origins of the architecture at Chichen Itza and the relationships of Chichen architecture to the Puuc and Northern Plains regions. Other investigators such as Andrews IV (1965), Andrews V (1979), Ball (1974), Andrews and Robles (1985, 1986), Lincoln (1986, Andrews V and Sabloff (1986) and Wren and Schmidt (1991) have discussed various other aspects of Chichen Itza (ceramics, chronology, etc.) and its relationships to the balance of the lowland Maya area. Still, the end is not yet in sight and considerable new data is required in order to place Chichen in its proper light vis-a-vis both the northern and southern lowland area.





# CHICHEN ITZA

YUCATAN MEXICO

0 50 100  
METERS





SITE: CHICHEN ITZA

NUMBER: 16Qd(9):1

DATE: 6/4/81

#### STRUCTURE 2D4 - Venus Platform

Structure 2D4, now known as the Venus Platform, has also been called Mausoleum III, Temple of the Chac Mool, Mound 14, and Platform of the Cones. It was first excavated (in part) by Le Plongeon in 1883 who found the "cones", chac mool figure, and a number of serpent heads buried inside of the main platform. Somewhat later Maudslay (1889-1902) carried out further investigations of this structure and the platform and its 4 stairways was fully excavated and reconstructed in 1945, under the auspices of INAH, Mexico. My data was recorded in 1981, showing the results of the work carried out by INAH.

The Venus Platform is very similar in concept and execution to Structure 2D3, Platform of the Eagles, and Structure 3C3, although both of the latter are considerably smaller than the Venus Platform.

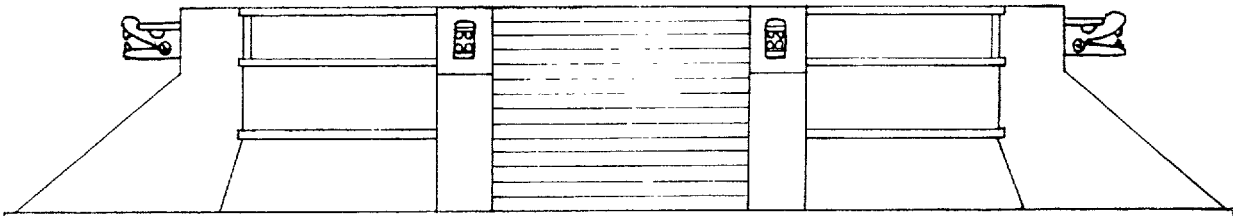
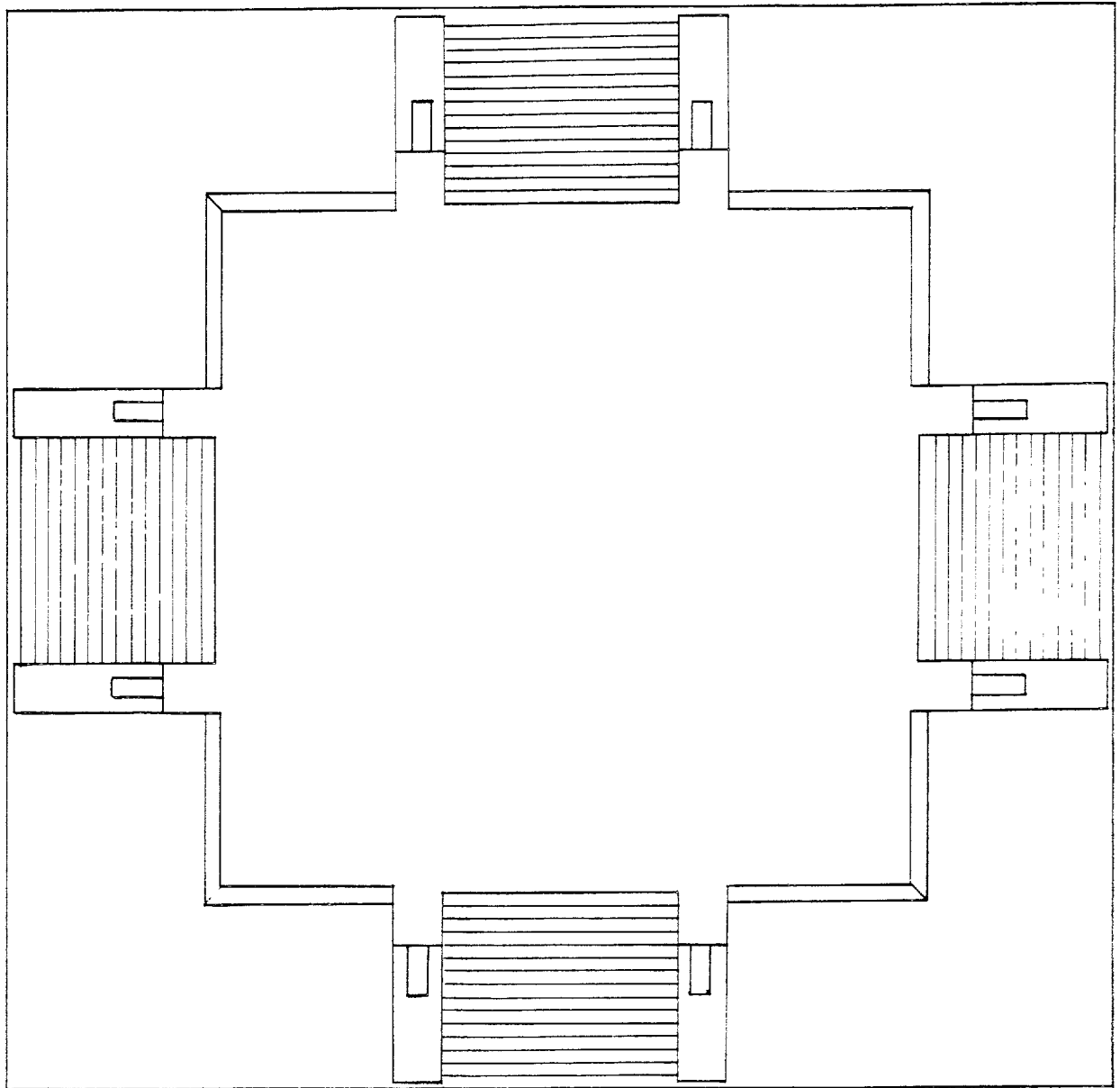
#### PLATFORM

Main platform and stairways rest on very low basal platform, about .15 m high, measuring approximately 25.0 by 25.3 m. The main platform is about 15.81 m square at the top and 4.11 m high. Stairways, with broad ramps along both edges, on all four sides. See details below.

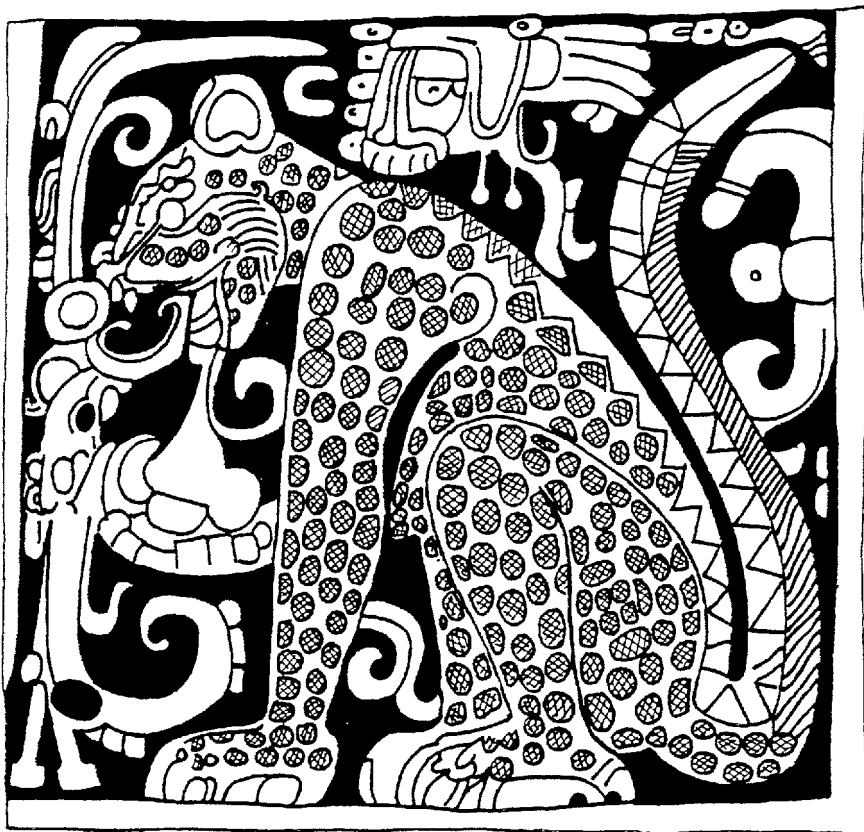
*Platform Facing:* Battered lower zone, 1.51 m high. Above this is a slightly projecting vertical decorated zone 1.50 m high. Additional decorated zone at top, framed by rectangular moldings (see elevations and section).

*Stairways:* One on each side, about 7.60 m wide overall, including ramps, which are 1.14 m wide. 14 risers, top of basal platform to top of main platform.

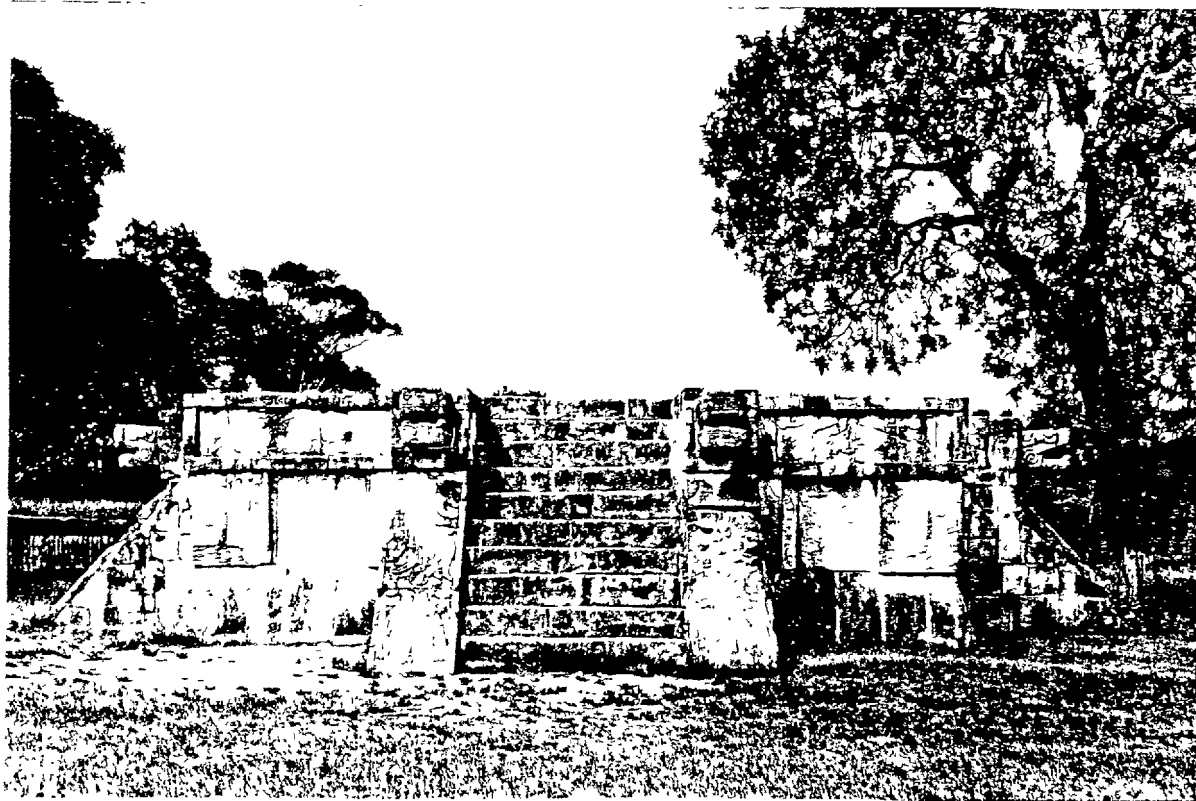
*Decoration:* Central zone above battered lower wall decorated with relief sculpture with chronological-astronomical meaning, including data on Venus cycle. Upper zone carries relief sculpture of the man-bird-serpent and there are projecting serpent heads on the vertical faces at the top of the stairway ramps (see photos).



Chichen Itza, Structure 2D4 (Venus Platform). Plan and Elevation.



Chichen Itza, Structure 2D3 - Detail of Jaguar Sculpture



Chichen Itza, Structure 2D3 (Platform of the Eagles).





**SITE:** CHICHEN ITZA  
3/19/83

**NUMBER:** 16Qd(9):1

**DATE:** 6/3/81 &

**STRUCTURE 3C7 - House of the Deer**

**GENERAL DESCRIPTION**

Structure 3C7, more commonly known as the House of the Deer, is a three-room, range-type building which stands near the rear of a good-sized substructure with sloping sides, rounded corners, and a broad stairway on the south side. Only the western portion of the building is still standing but enough remains to show that it faced south and that it carried a single-wall roofcomb (flying facade) over its front (south) wall.

**ORIENTATION**

Main facade faces south.

**EXTERIOR DETAILS**

Details below are for main facade and west end.

**BASE MOLDING --**

*Form:* Single-member, rectangular molding.

*Size:* 0.17 m high.

*Projection:* 0.075 m at top.

**LOWER WALL ZONE**

*Height:* 1.96 m (approx.) top of base to bottom of medial molding.

*Stonework:* Walls faced with moderately well-dressed blocks, deeply tenoned into hearting.

*Thickness:* Front wall about 0.71 m thick.

*Decoration:* None.

*Other:* Lower wall at south west corner slopes out about 0.06 m from bottom to top.

**DOORWAYS**

*Shape:* Rectangular.

*Jambs:* Faced with

*Lintels:* Stone lintels.

**MEDIAL MOLDING**

*Form:* Two members. Apron-type lower member with rectangular member above.

*Size:* Overall height about .55 m.

*Projection:* About 0.15 m at bottom.

*Decoration:* None.

#### UPPER WALL ZONE

*Height:* 1.42 m (approx.) top of medial molding to bottom of cornice.

*Stonework:* Same as in lower walls.

*Decoration:* None.

#### CORNICE

*Form:* Two members; same as medial molding but position of members reversed.

*Size:* Overall height about 0.55 m.

*Projection:* 0.09 m at bottom.

*Decoration:* None.

#### ROOF STRUCTURE

*Description:* Single wall roofcomb with 2 vertical zones separated by rectangular molding. Rectangular slots in lower zones.

*Location:* Over front walls but set back about 0.30 m from edge of cornice molding.

*Dimensions:* No data.

*Decoration:* None evident, except for holes in lower zone.

#### ARCHITECTURAL STYLE

Chichen-Maya style.

#### COMMENTS

Details and stonework seen in this building are very similar to those seen in Structure 3C9 (Red House).

#### INTERIOR DETAILS

##### ROOM 1 (West end room)

##### DIMENSIONS

*Length:* 4.65 m (approx.)

*Width:* 2.64 m (approx.)

##### WALLS

*Height:* 2.17 m (approx.), floor to springline.

*Thickness:* Front wall about 0.71 m thick at doorjamb.

*Stonework:* Walls faced with

*Doorways:* Exterior doorway 1.09 m wide. Stone lintel above.

*Rod Sockets:* None.

*Cordholders:* None.

*Rings:* No data.

*Wall Openings:* Small, vent holes in west and north walls.

Holes are 0.28 m below springline, 0.26 m high, 0.17 m wide.

*Platforms:* None.

*Other:*

##### VAULTS

*Springline Offset:* Varies; 0.025 - 0.075 m.

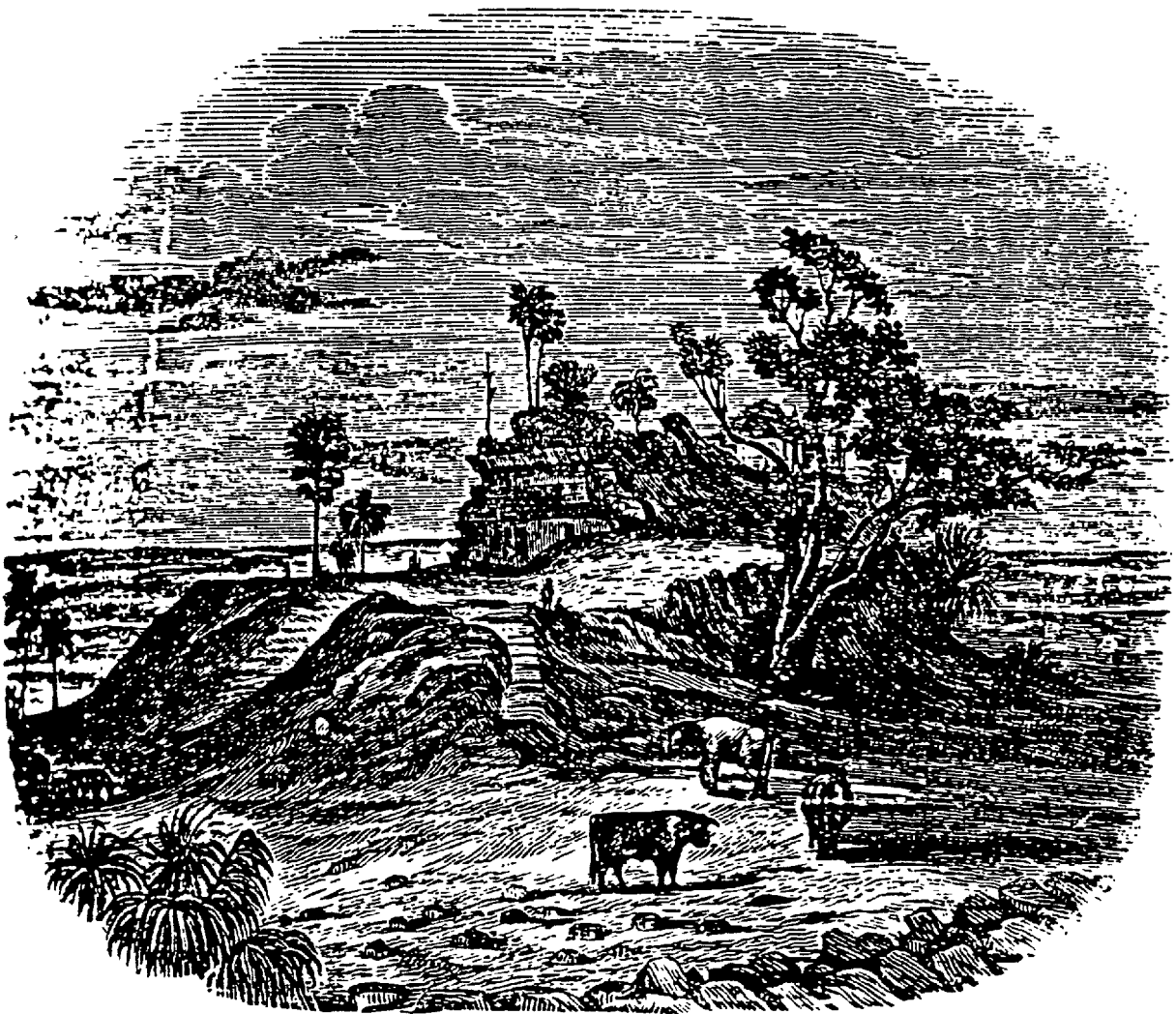
**Height:** 2.23 m, springline to bottom of capstones.

**Form:** Vault faces have straight sides.

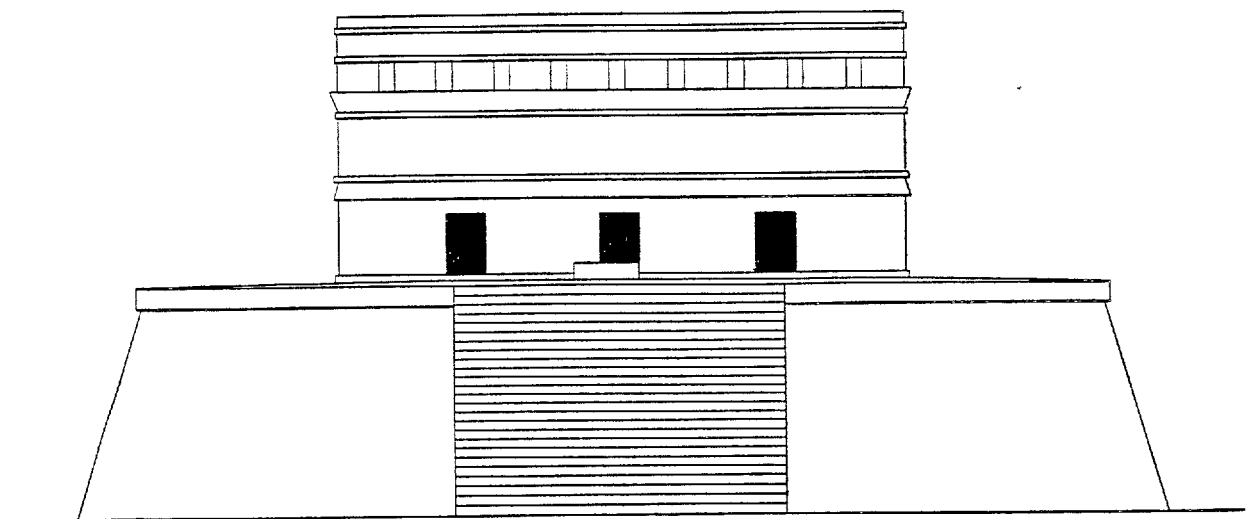
**Stonework:** Vault faced with rectangular slabs with beveled face. Slabs are tipped up to obtain desired slope. Much chinking in joints.

**Capstones:** Capstone span 0.25 m. Molding below capstones 0.09 m high.

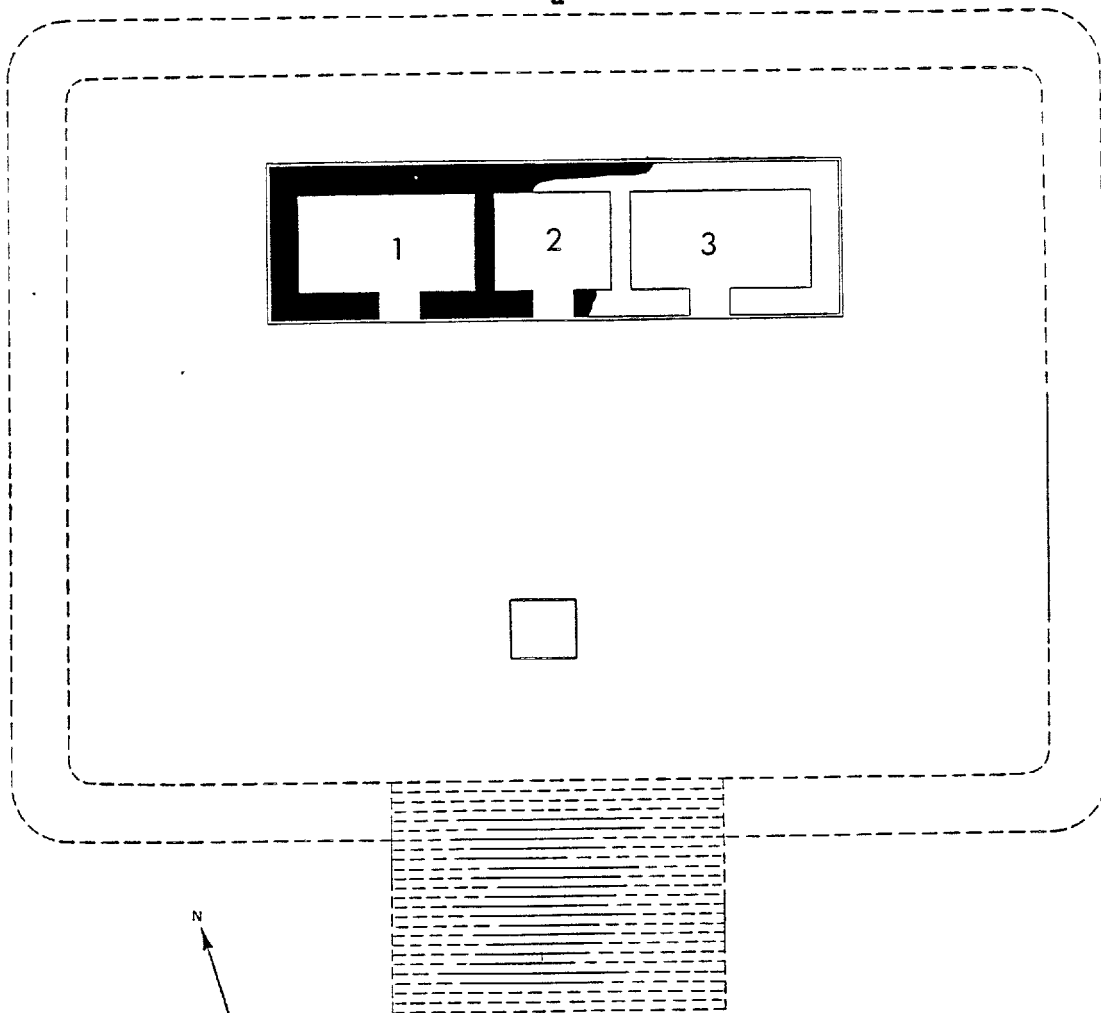
**Crossbeams:** No data.



Chichen Itza, Structure 3C7 (Deer House) Drawing by Catherwood



*a*



*b*

0 1 2 3 4 5  
METERS

Structure 3C7 (Deer House), Plan and Elevation (After Ruppert, 1952)



SITE: CHICHEN ITZA  
3/19/83

NUMBER: 16Qd(9):1

DATE: 6/3/81 &

## STRUCTURE 3C9 - Red House

### GENERAL DESCRIPTION

Structure 3C9, more commonly known as the Red House or Chinchanchob, is a four-room, range-type building, consisting of a long front room with three exterior doorways and three rooms in line behind. It stands on a good-sized platform with sloping sides, rounded corners, and a broad stairway on the west side. The main facade faces west and there is a single-wall decorated roofcomb (flying facade) over the front wall, and a higher roofcomb of different design over the medial wall between the front and rear rooms.

### SUBSTRUCTURE

Substructure supporting Structure 3C9 is a rectangular platform, about 22.0 m wide and 17.6 m deep at top with projecting stairway, 9.65 m wide, on west side. Face of platform slopes inward (at angle of about 81 degrees) and is faced with roughly dressed blocks varying considerably in size. Blocks measure 0.08-0.25 m high, 0.25 m high, 0.25-0.60 m wide and up to 0.60 m deep. Corners of platform are rounded and top of platform carries projecting rectangular molding, about 0.40 m high.

### ORIENTATION

Main facade faces west.

### EXTERIOR DETAILS

Details below are for main (west) facade.

### BUILDING PLATFORM

Building proper stands on a low platform, about 0.77 m high, with three member molding on outer face. Plain rectangular members top and bottom, with continuous row of X-shapes in central member. This platform projects out .96 m in front of main facade and there are steps, with ramps at outer edges at the western edge of the platform in front of all three doorways (see plan).

### BASE MOLDING

Form: Single-member, rectangular molding.

Size: 0.25 m high.

Projection: 0.05 m at top.

#### LOWER WALL ZONE

*Height:* 2.46 m; top of base to bottom of medial molding.

*Stonework:* Walls faced with 8-11 courses of semi-veneer type blocks varying in size and shape.

*Thickness:* Front wall 0.81 m thick at doorjambs.

*Decoration:* None.

*Other:*

#### DOORWAYS

*Shape:* Rectangular.

*Jambs:* Faced with large slabs, some in vertical position, others horizontal (see photos).

*Lintels:* Stone lintel, about 0.33 m thick.

#### MEDIAL MOLDING

*Form:* Two members; apron-type lower member with rectangular member above.

*Size:* Overall height about 0.68 m.

*Projection:* 0.18 m at bottom.

*Decoration:* None.

#### UPPER WALL ZONE

*Height:* 1.25 m, top of medial molding to bottom of cornice.

*Stonework:* Wall faced with 4-5 courses of semi-veneer type blocks varying in size and set in uneven courses.

*Decoration:* None.

#### CORNICE

*Form:* Two members; same as medial molding but members reversed in position.

*Size:* Overall height about 0.75 m.

*Projection:* 0.06 m at bottom.

*Decoration:* Projecting stone rings in lower molding at both ends.

#### ROOF STRUCTURE

*Description:* Two separate single-wall roofcombs.

*Location:* One over front wall and one over central dividing wall between rooms below.

*Dimensions:*

*Decoration:*

#### ARCHITECTURAL STYLE

Maya-Chichen style.

#### COMMENTS

The Red House has been described by nearly everybody who has ever visited Chichen Itza, in part because it is one of the better preserved buildings at the site. The list of those who have provided descriptions and/or drawings and photos of this building is fairly long and includes Stephens (1843), Holmes (1895), Maudslay (1889-1902), Seler (1909), Morley (1925), Willard (1933),



and Ruppert (1952). Ruppert's report is the most detailed and includes a plan, sections, and elevations, as well as considerable architectural data. My restoration drawings are based on my own architectural data, as well as numerous photos.

## INTERIOR DETAILS

### ROOM 1 (Exterior room)

#### DIMENSIONS

**Length:** 12.03 m (approx.)

**Width:** 2.23 m.

#### WALLS

**Height:** 2.80 m, floor to springline.

**Thickness:** Front wall 0.82 m thick at doorjambs.

**Stonework:** Walls faced with moderately well-cut blocks varying considerably in size. Blocks are deeply tailed into hearting.

**Doorways:** Lateral doorways in front wall about 1.0 m wide. Central doorway about 1.1 m wide. Stone lintels above.

**Rod Sockets:** No data.

**Cordholders:** Four finger-type cordholders in west wall (see section). Additional cordholders in rear (east) wall, both sides of each doorway. High only (same height as bottom of lintels).

**Rings:** None noted.

**Wall Openings:** Small vent holes both sides of central doorway. Single vent holes in both end walls.

**Platforms:** None.

**Other:** a) Projecting molding at base of rear (east) wall, creating steps in front of doorway. Floor to rear rooms raised 0.15-0.20 m above floor of this room. b) Traces of painted bands on rear wall (red and blue).

#### VAULTS

**Springline Offset:** Varies 0.06-0.10 m.

**Height:** 1.72 m, springline to bottom of capstones.

**Form:** Vault faces have straight sides.

**Stonework:** Vaults faced with roughly dressed slabs with square to rectangular faces. Considerable chinking between each course. Faces average 0.20-0.30 m.

**Capstones:** Capstone span 0.44 m. Molding below capstones 0.10 m high.

**Crossbeams:** Three rows of crossbeams. Lowest row just below springline and consists of 4 pairs of beams (near both ends of room and at 3rd points).

*Other:* Springline course of vault stones on rear (east) wall covered with hieroglyphic inscriptions. See Maudslay (1889-1902) for details of glyphs.

#### OBSERVATIONS

Long, gallery-type room with three exterior doorways. Band of glyphs at bottom of rear half of vault is very unusual.

#### ROOM 3 (Central room, rear)

#### DIMENSIONS

*Length:* 3.85 m (approx.).

*Width:* 2.44 m.

#### WALLS

*Height:* 2.65 m (approx.) top of sill to springline

*Thickness:* Dividing wall to front room 0.84 m thick.

*Stonework:* Walls faced with

*Doorways:* Doorway in dividing wall to front room 0.98 m wide. Stone lintel above 0.78 m, bottom of lintel to springline. Sill raised 0.12 m above projecting molding.

*Rod Sockets:* No data.

*Cordholders:* One finger type cordholder each side of doorway, at same height as bottom of lintel.

*Rings:* None noted.

*Wall Openings:* Two vent holes in east wall, now blocked up on inside.

*Platforms:* None.

*Other:* This room slightly larger than end rooms.

#### VAULTS

*Springline Offset:* About 0.07 -0.09 m.

*Height:* 1.72 m (approx.) springline to bottom of capstones.

*Form:* Vault faces have straight sides.

*Stonework:* Vault faced with slabs with beveled faces, averaging 0.20 x 0.30 m on face.

*Capstones:* Capstone span about 0.42 m. Molding below capstones 0.10 m high.

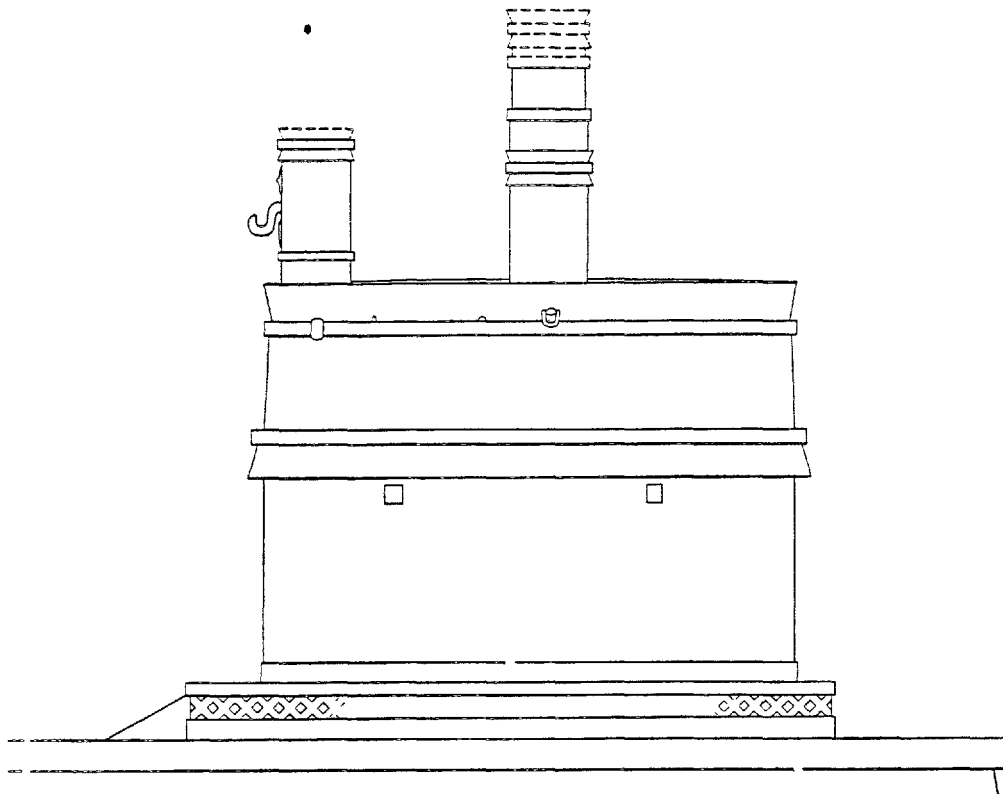
*Crossbeams:* Pairs of crossbeams near both ends of room, just below springline. Additional row of 4 crossbeams about 0.88 m above springline..

*Other:* Painted capstone in center of room, now mostly destroyed.

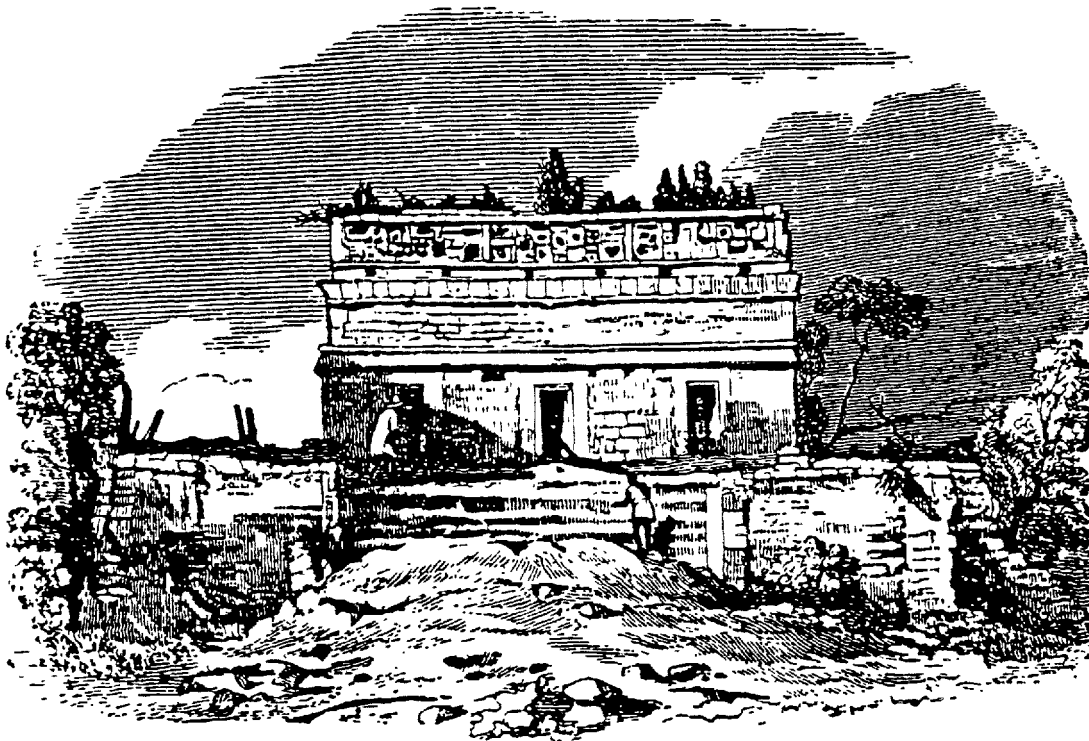
#### OBSERVATIONS

Details of Rooms 2 and 4 similar to those seen in Room 3.

#### STRUCTURE 3E1 - NORTHEAST COLONNADE



Chichen Itza, Structure 3C9 (Red House) South Elevation (after Ruppert)

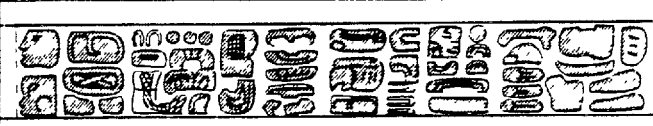
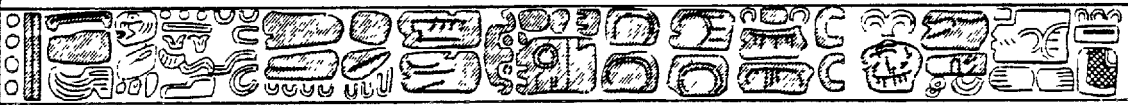


Chichen Itza, Structurr 3C9 (Red House) Drawing by Catherwood

The Hieroglyphs commence at this end, and  
continue in an uninterrupted line to the end.

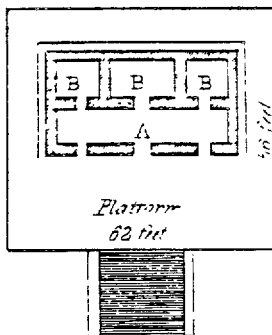


Recommence here



End of Line of  
Hieroglyphics

Ground plan of the Building  
containing the row of Hiero-  
glyphics which are placed over  
the three inner doorways

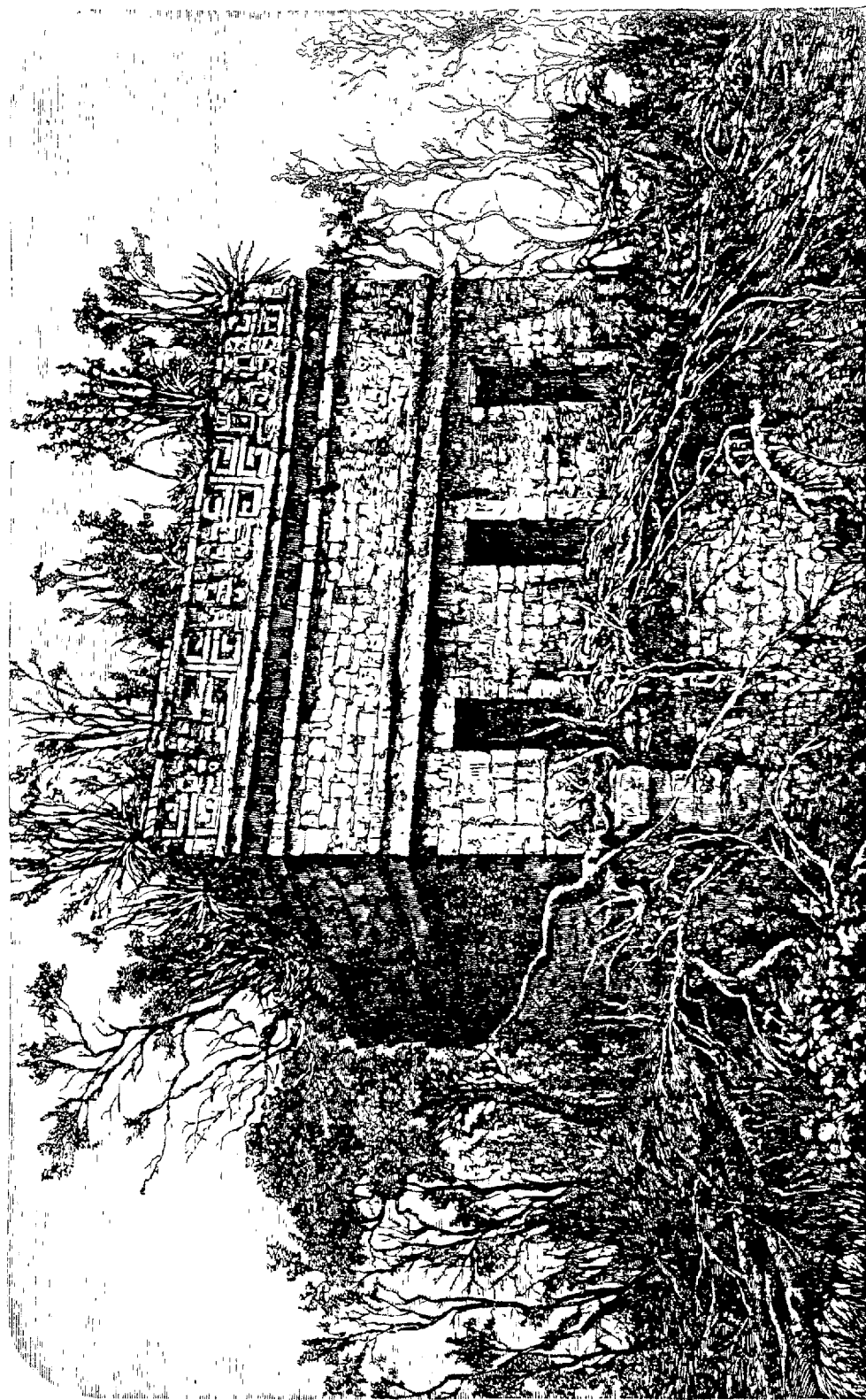


First Room in which are the Hieroglyphics  
Room 19 ft. high and 20 ft. 6 in. broad  
BBB Small inner rooms with remains  
of rainings

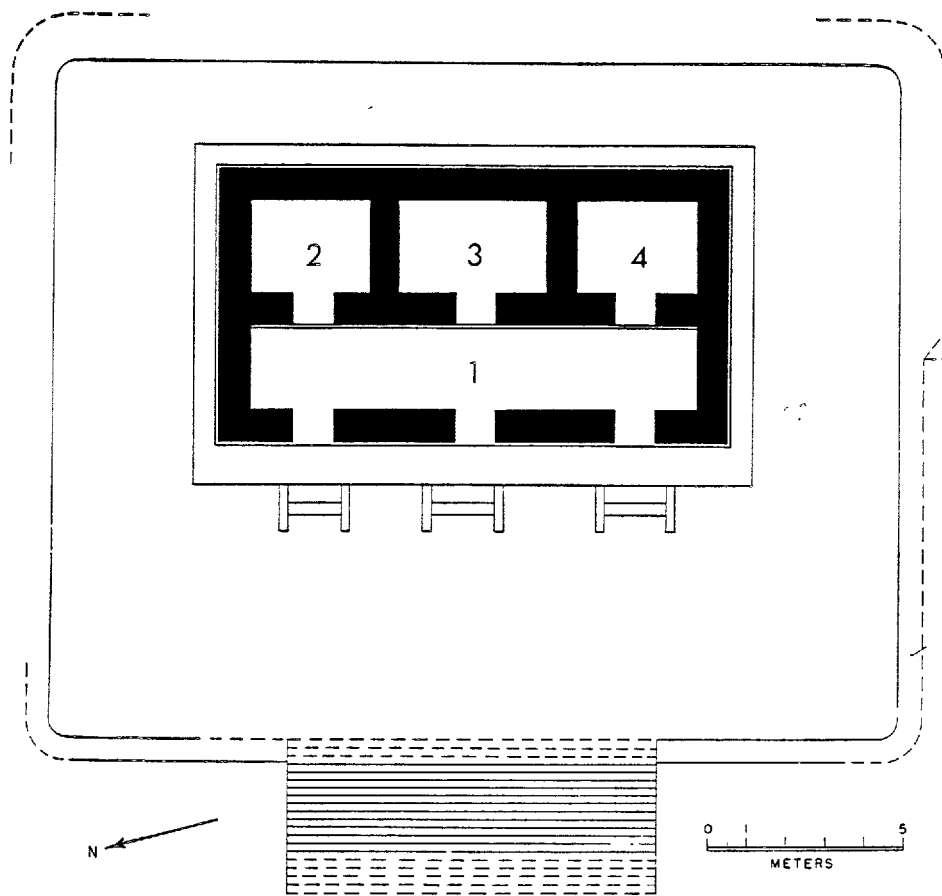
CHICHEN-ITZA

Scale of feet  
0 10 20 30 40 50

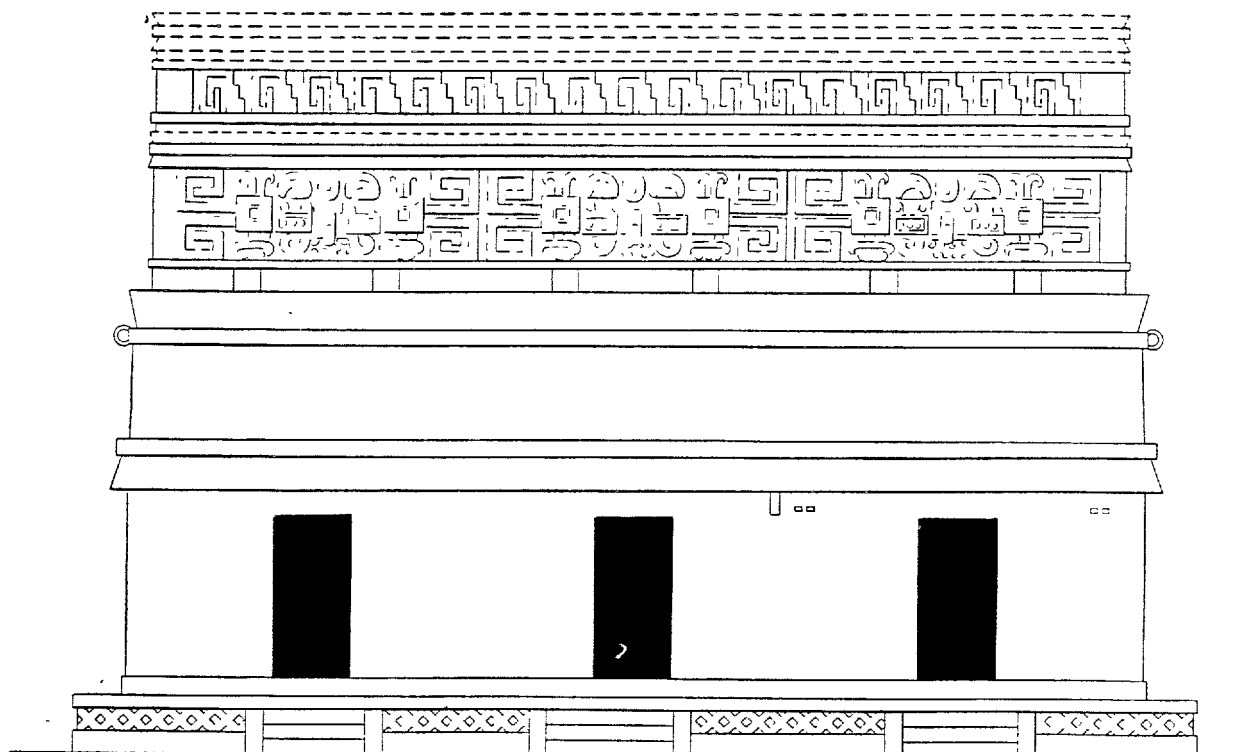
Chichen Itza, Structure 3C9 (Red House). Hieroglyphic Inscriptions (after Catherwood)



Chichen Itza, Structure 3C9 (Red House) After Charnay, 1888

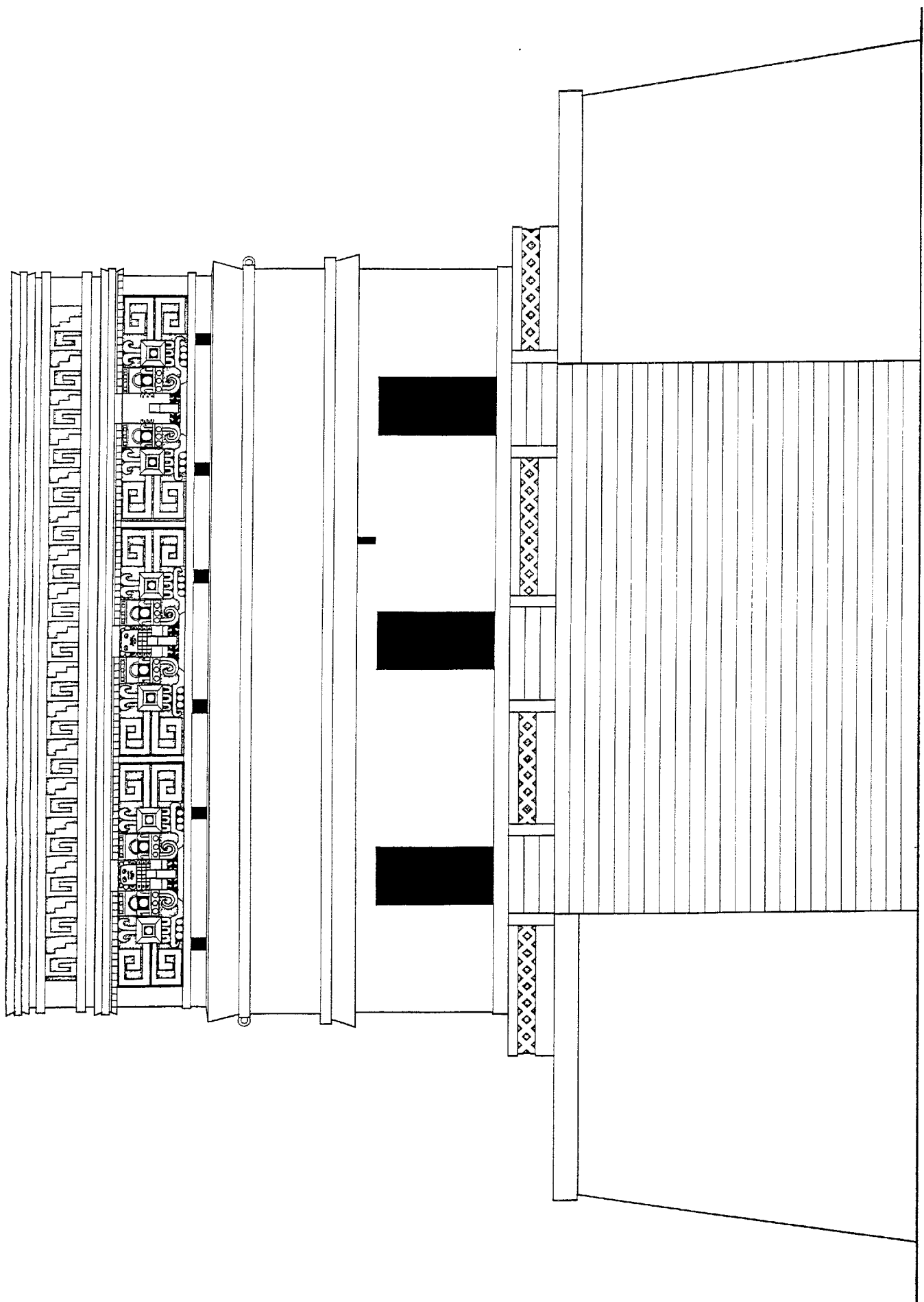


*a*

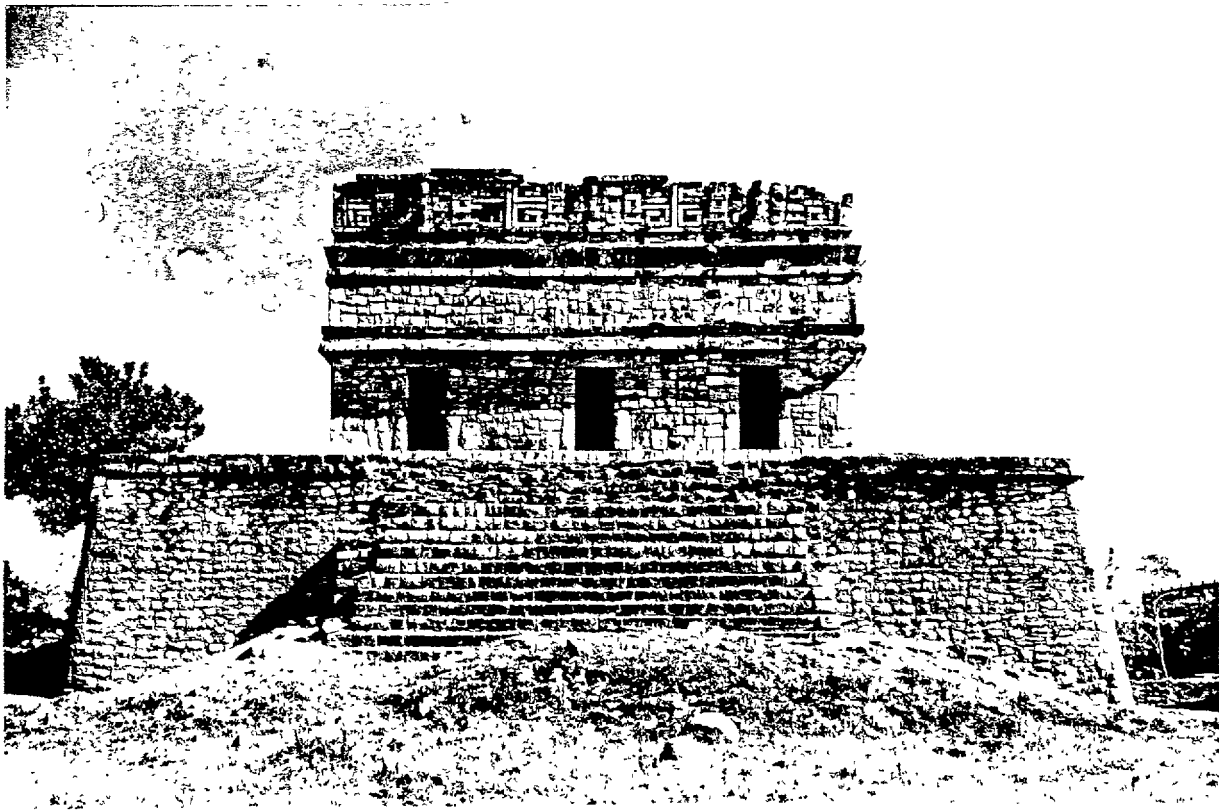


*b*

Chichen Itza, Structure 3C9 (Red House). Plan and East Elevation (after Ruppert)

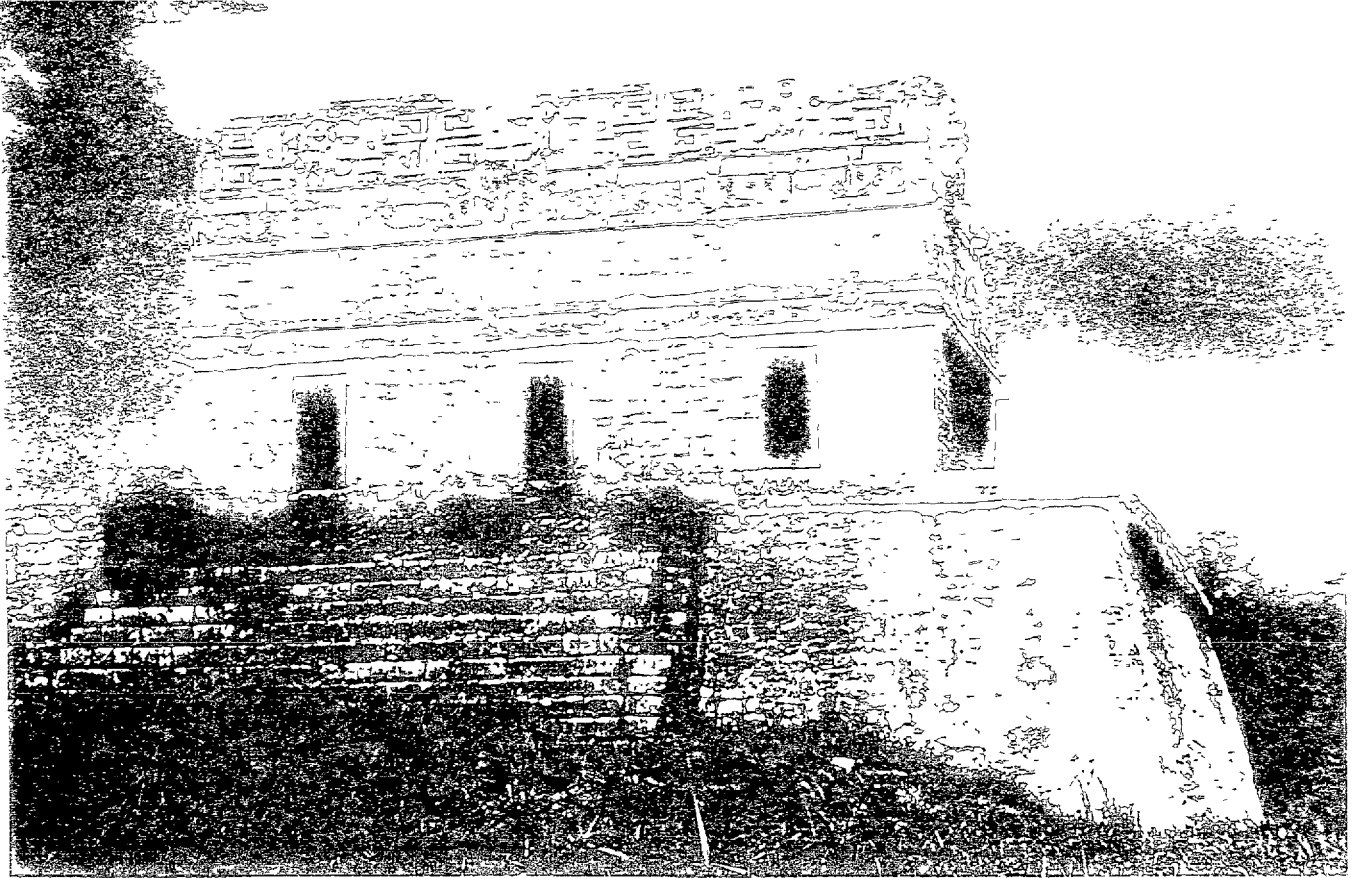


Chichen Itza, Structure 3C.9 (Red House). West Elevation (restored).

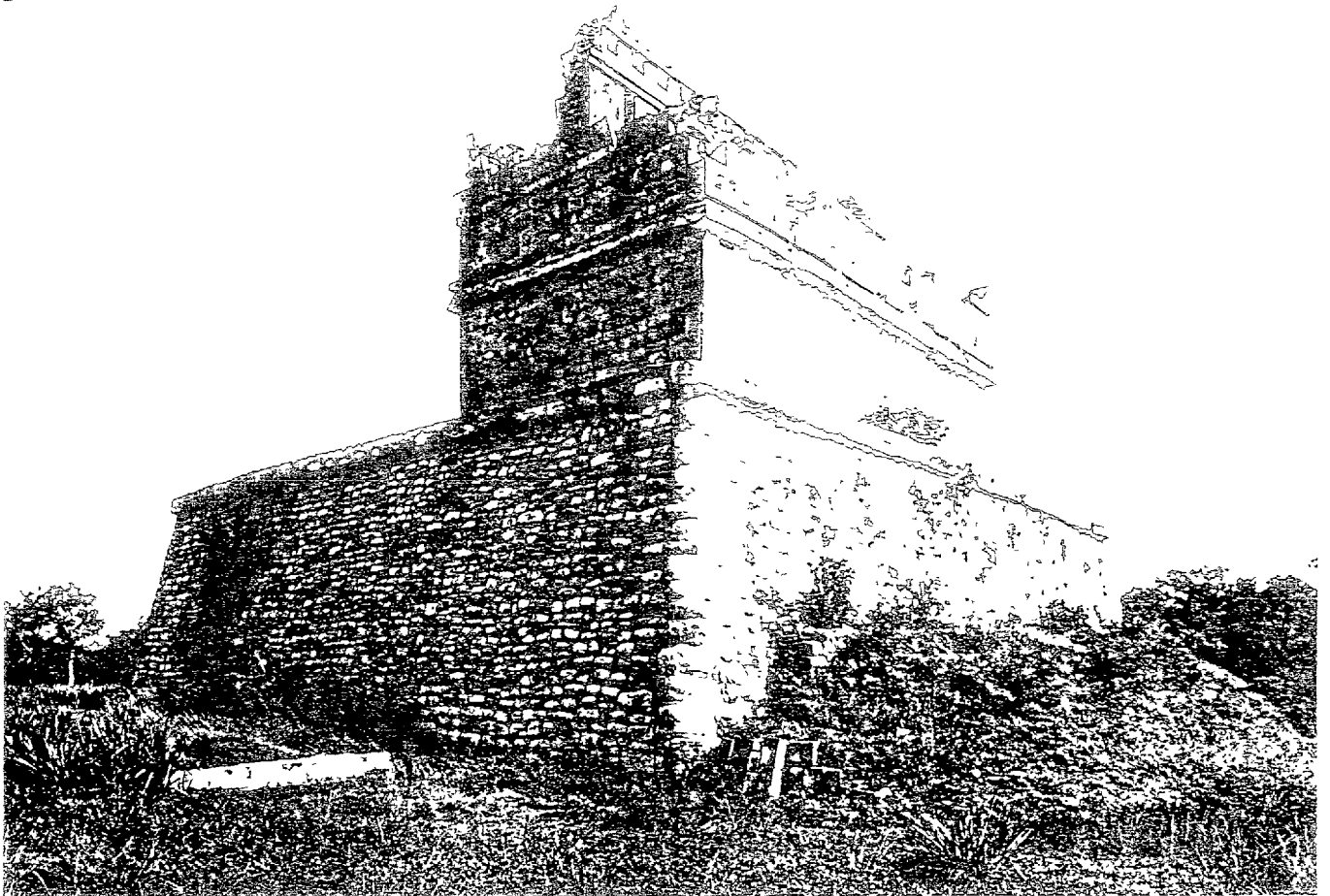


Chichen Itza, Structure 3C9 (Red House). West Elevation.





Chichen Itza, Structure 3C9 (Red House). West side.



Chichen Itza, Structure 3C9 (Red House). View looking northwest.

## GENERAL DESCRIPTION

STRUCTURE 3E1 is a good-sized colonnaded building measuring about 30.8 long by 14.9 m in width overall.

The east, west, and north sides consist of solid walls, while most of the south side consists of a series of rectangular columns, forming multiple doorways overlooking a broad platform to the south. The interior space consists of 4 rows of ten columns each, with a series of parallel vaults (now fallen) supported by wooden beams at the top of the columns. These vaults ran east-west in the long dimension of the building. According to Morris (1924) who excavated this building, a total of 106 beams were used to support the long vaults. Immediately to the east of Structure 3E1 are the mostly fallen remains of two additional buildings, Structures 3D5 and 3D6 (see plans).

## ORIENTATION

Main facade faces south.

## EXTERIOR DETAILS

Details below are for south facade.

### BASE MOLDING

No real base molding although floor of interior space is raised about 0.15 m above the platform in front of (south) main facade.

### LOWER WALL ZONE

Lower portion of wall battered to height of 1.11 m with apron-type molding above 0.19 m high. Wall above to height of medial molding is plain.

Height: 2.96 m total height, top of platform to bottom of medial molding.

Stonework: Battered lower wall faced with 4 courses of good-sized squarish blocks. Vertical portion faced with 5 courses of similar blocks.

Thickness: Battered portion of wall .96 m thick at bottom. Vertical wall above only 0.68 m thick.

Decoration: None.

### DOORWAYS

Multiple doorways in main (south) facade formed with 8 rectangular stone columns, 0.61 m wide, 0.68 m deep, 2.55 m high.

Shape: Rectangular.

Jambs: Jambs of east and west ends faced with large blocks.

Lintels: Wood lintels, now fallen.

### MEDIAL MOLDING

**Form:** Three members; apron-type members top and bottom with rectangular central member.

**Size:** Overall height 0.66 m. Lower member 0.25 m high, central member 0.17 m high.

**Projection:** About 0.20 m at bottom.

**Decoration:** Face of central member decorated with continuous band of intertwined serpents, with projecting heads and tails.

#### UPPER WALL ZONE

**Height:** 1.14 m, top of medial molding to bottom of cornice.

**Stonework:** Where plain, walls are faced with large blocks, similar to those seen in lower walls.

**Decoration:** The upper wall zone is decorated with a series of sculptured elements, beginning with two grotesque masks, one above the other at the west end. East of these masks is a plain panel with a sculptured vertical panel to the east consisting of three wheel-like discs or shields carved in relief. While the greater part of the adjacent facade is now fallen, it appears to have been decorated with additional masks and shield panels, alternating with grotesque human figures. At the southeast corner were two masks set at 45 degrees to the corner.

#### CORNICE

**Form:** Three members; same as medial molding.

**Size:** Overall height 0.80 m. Lower member 0.24 m high, central member also 0.24 m high.

**Projection:** About 0.15 m at bottom.

**Decoration:** Projecting serpent heads and tails (see photos).

#### ROOF STRUCTURE

None.

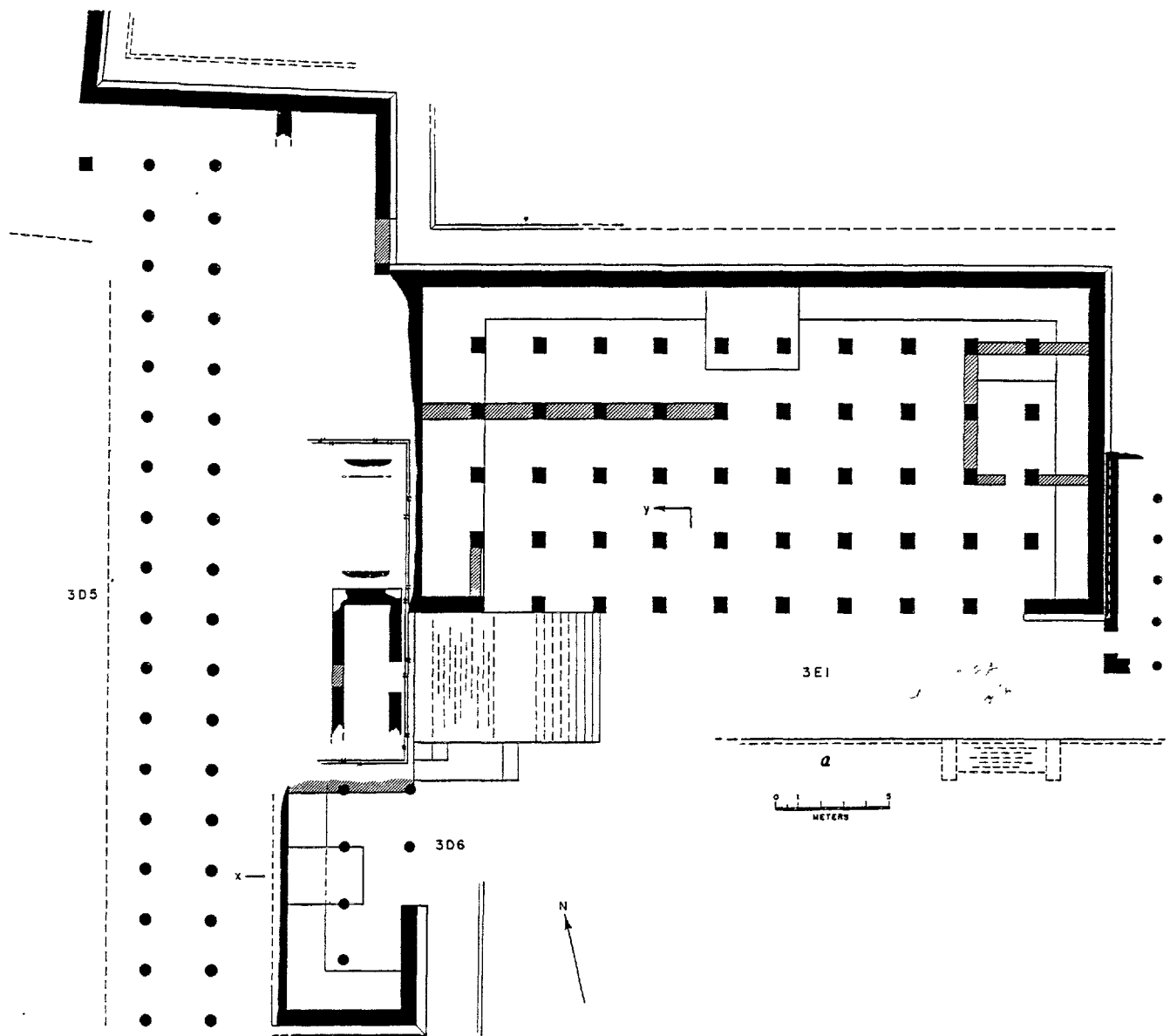
#### ARCHITECTURAL STYLE

Toltec-Maya style.

#### COMMENTS

A.P. Maudslay (1889-1902) provided a brief description of Structure 3E1 which he called Structure 23, but at that time the interior was filled with debris from the fallen roof. Many years later Structure 3E1 was excavated and partially restored by E.H. Morris (1924, pp. 211-213) as part of the program of excavation and restoration carried out at Chichen Itza by the Carnegie Institution of Washington. S.G. Morley (1925:89-94) provided a detailed report on this work in his National Geographic report on Chichen (1926). Ruppert (1952) included a plan of Structure 3E1, together with the adjoining structures 3D5 and 3D6, but did not include any architectural data. The data included in the present report was recorded by me in November of 1973.

According to Morris (1924: 213) Structure 3E1 is fairly typical of the colonnaded structures found at Chichen Itza, which show rectangular ground plans with vaults parallel to longer dimensions, benches along end and rear walls, and an altar or throne at the center in the rear.

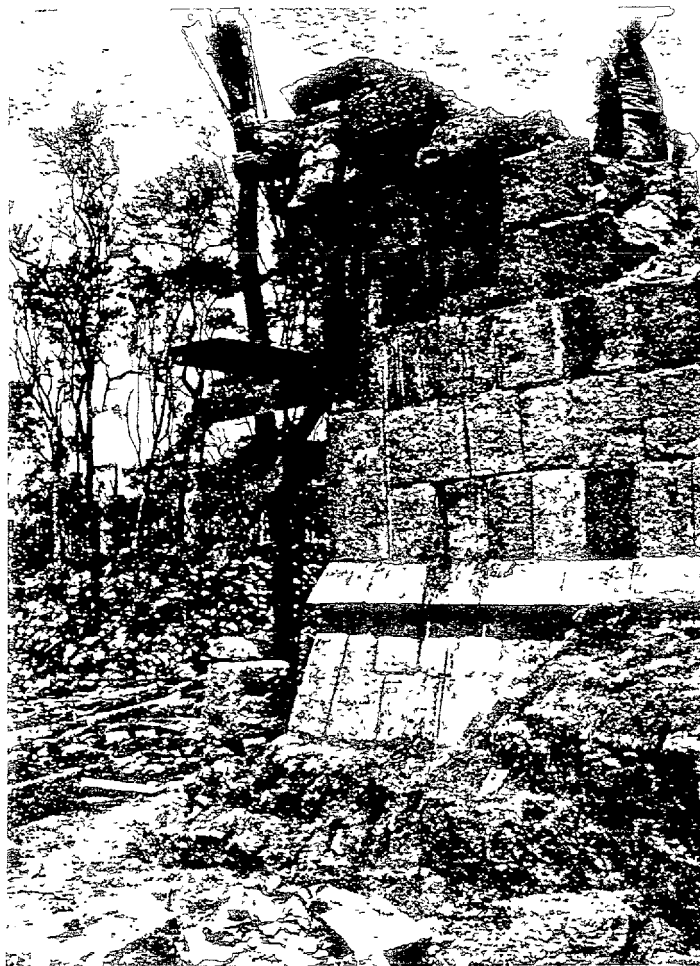


Chichen Itza, Structure 3E1, Northeast Colonnade. 3D5 and 3D6 to left.



Photograph from the Carnegie Institution

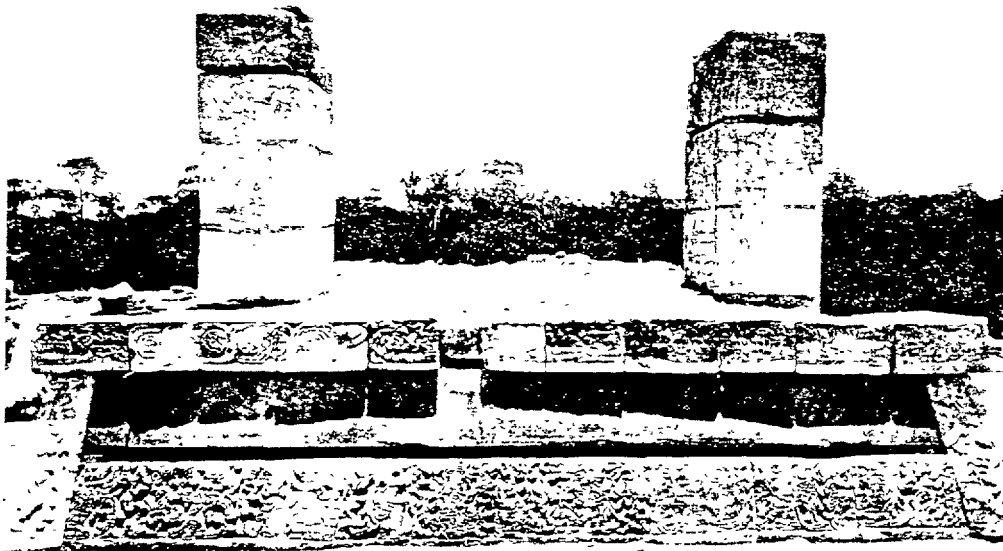
THE NORTHEAST COLONNADE FROM THE FRONT



Photograph from the Carnegie Institution

#### THE SOUTHEAST CORNER OF THE NORTHEAST COLONNADÉ

The southeastern exterior corner of the Northeast Colonnade was rebuilt above the level of the cornice immediately on top of the sloping base, from the fallen elements of the facade which came out of the excavations at this point. The snake head and flanking rattles, one on each facade at this corner, were restored to their original positions and a few elements of the feathered bodies were added on either side. This work was completed on July 7, the day before President-Elect Calles of Mexico, visited Chichen Itza and inspected the excavations.



Photograph from the Carnegie Institution

#### THE RATTLESNAKE AND WARRIOR THRONE



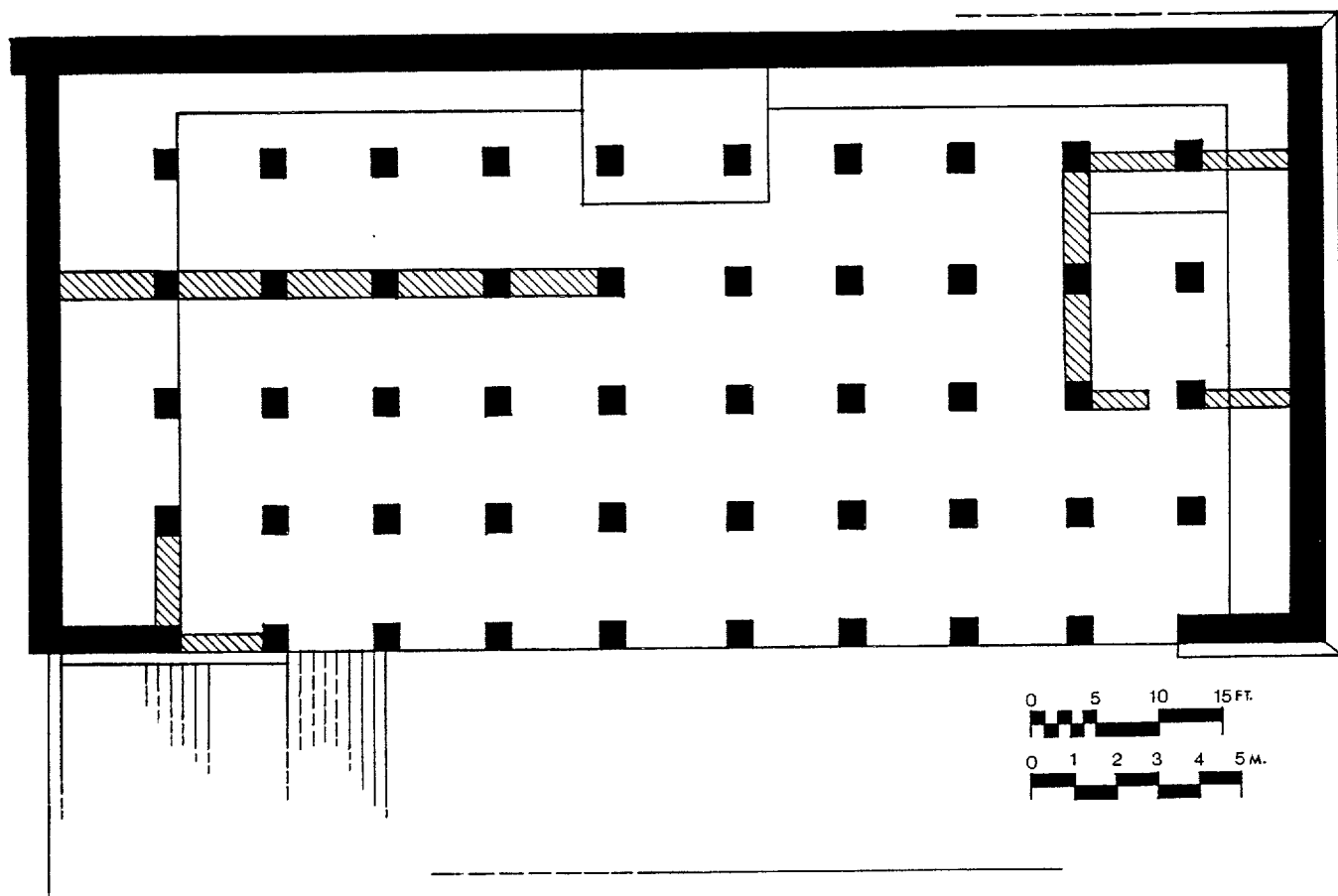
Photograph from the Carnegie Institution

#### A CORNER OF THE COLONNADE "BEFORE" AND "AFTER" ARCHIOLOGICAL TREATMENT

The picture at the left above shows a mosaic panel after excavation, but before repair had been undertaken, the several motifs present being so badly shifted as to be scarcely identifiable. Beginning at the top, every stone was carefully removed and numbered until a course was reached which appeared to be solid and undisturbed. Next came the more delicate job of repair, and when this was completed the corner appeared as in the picture at the right.

Chichen Itza, Structure 3E1 (Northeast Colonnade).





Chichen Itza, Structure 3E1 (Northeast Colonnade. Plan.



Chichen Itza, Structure 3E1 (Northeast Colonnade).



Chichen Itza, Structure 3E1 (Northeast Colonnade). View from above.

SITE: CHICHEN ITZA      NUMBER: 16Qd(9):1  
STRUCTURE 3E3 - SWEAT HOUSE

DATE: 6/4/81

#### GENERAL DESCRIPTION

Structure 3E3, more commonly known as the Sweat House, consists of three major spaces, one behind the other. The outer space, which opens to the west, is a long, gallery-type room with benches along the end and rear walls which probably served as a waiting and cooling-off room. Immediately behind is a steam room with a lower roof and benches along both sides where the bathers could sit, and behind this space was the oven, or fire chamber, where the rocks used to supply the steam were heated (see plan). When heated, the rocks could be placed on the floor of the steam room and water thrown on them to produce the desired amount of steam.

#### ORIENTATION

Main facade faces west

#### EXTERIOR DETAILS

Details below are for west, north and south facade of main gallery (Room 1).

#### BASE MOLDING

None. Exterior walls rise directly from top of terrace.

#### LOWER WALL ZONE

Height: 2.17 m high, top of terrace to bottom of medial molding.

Stonework: Walls faced with good-sized, veneer-type blocks, moderately well cut.

Thickness: Front wall 0.73 m thick at jambs.

Decoration: None.

#### DOORWAYS

Multiple doorways in west facade formed with round columns with rectangular capitals. Columns about 0.50 m in diameter, 2.64 m center to center.

Shape: Rectangular.

Jambs: Faced with large horizontal blocks, full thickness of wall.

Lintels: Wood lintels.

#### MEDIAL MOLDING

Form: Three members; apron-type members top and bottom, rectangular central member.

Size: Overall height about .67 m.

Projection: 0.15-0.18 m at bottom.

*Decoration:* None; all members are plain.

#### UPPER WALL ZONE

*Height:* 0.87 m; top of medial molding to bottom of cornice.

*Stonework:* Walls faced with 2 courses of large, veneer-type facing blocks.

*Decoration:* None visible.

*Other:* Upper wall partly restored.

#### CORNICE

*Form:* Three members; same as medial molding.

*Size:* .90 m (approx.) high overall. Upper member (coping) 0.45 m high.

*Projection:* 0.13 m at bottom.

*Decoration:* None.

#### ROOF STRUCTURE

None.

#### ARCHITECTURAL STYLE

Chichen-Maya ? (See comments below).

#### COMMENTS

While I have tentatively classified Structure 3E3 as a Chichen-Maya style building, it actually shows both Chichen-Maya and Toltec-Maya features. On one hand, the exterior, with plain lower and upper wall zones and three-member, Puuc-like medial and cornice moldings is much like the exterior of the Akabdzib, which has generally been recognized as a typical Chichen-Maya style building. In addition, it lacks the battered lower wall which is typical for Toltec-Maya buildings. On the other hand, the stonework and construction technology, which includes veneer-type wall facing stones and well-cut, boot-shaped vault stones, is typical for Toltec Maya buildings, as is the gallery-type front room with its Toltec-Maya type vault supported on long wooden beams resting on round columns with square capitals along its west side. Given the details noted above, Structure 3E3 falls somewhere between the Chichen-Maya and Chichen-Toltec architectural styles and might better be classified as transitional in style.

#### STRUCTURE 3E3 - SWEAT HOUSE

#### INTERIOR DETAILS

#### ROOM 1 (Outer gallery)

#### DIMENSIONS

*Length:* 16.8 m (approx.).

Width: 2.99 m.

#### WALLS

**Height:** 2.17 m, floor to springline.

**Thickness:** Dividing wall to Room 2 (steam chamber) 0.71 m thick at doorjamb.

**Stonework:** Walls faced with 6 courses of veneer-type blocks, only moderately well dressed.

**Doorways:** Doorway in rear (east) wall .072 m wide, 0.83 m high. Stone lintel above, formed with two stones.

**Rod Sockets:** No data.

**Cordholders:** No data.

**Rings:** Broken-off tenons on both sides of doorway at top of lintel suggest former presence of stone rings.

**Wall Openings:**

**Platforms:** Bench, 1 m wide and 0.32 m high extends along east and south walls in south half of gallery. Similar bench built against east wall of north half of gallery. Secondary bench, 1.75 m wide and 0.64 m high at north end of gallery, built over early bench.

**Other:** Hole in front of east doorway, opening into floor drain running northwest to face of terrace supporting Structure E3. Traces of paint on north, east and west walls.

#### VAULTS

**Springline Offset:** About 0.06 m (average).

**Height:** 2.15 m, springline to bottom of capstones.

**Form:** Vault faces show straight sides.

**Stonework:** Vault faced with 8 courses of boot-shaped, specialized stones.

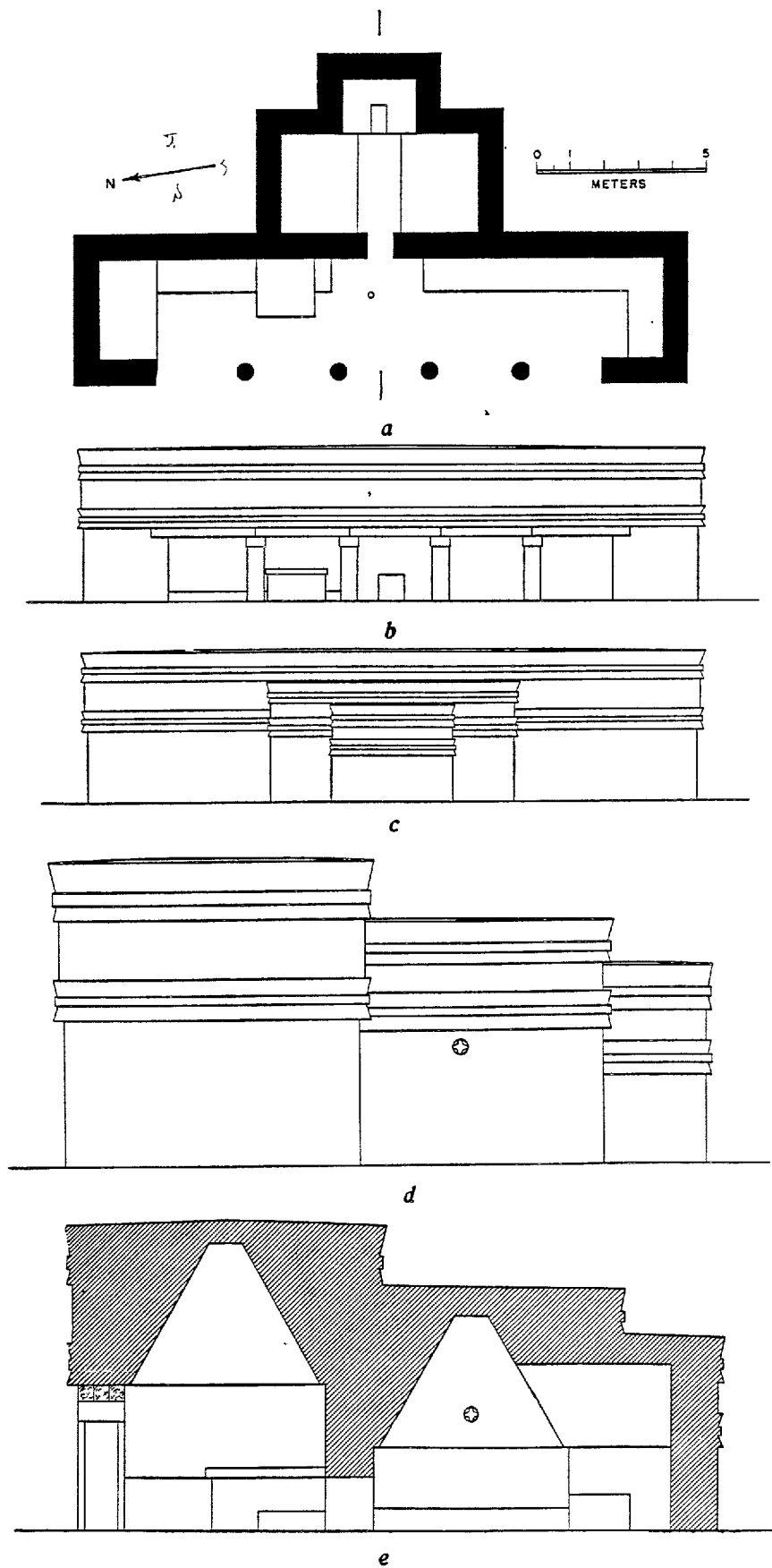
**Capstones:** Capstone span about 0.35 m. No molding below capstones.

**Crossbeams:** No data. Vault mostly fallen.

**Other:** North end of vault restored.

#### OBSERVATIONS

See Ruppert 1952) for details of Room 2 (steam chamber) and Room 3 (fire chamber).



Chichen Itza, Structure 3E3 (Sweat Bath). Plan, Elevations, and Section (after Ruppert)

**SITE:** CHICHEN ITZA    **NUMBER:** 16Qd(9):1

**DATE:** 11/15/73

**STRUCTURE 4C1 - LAS MONJAS, EAST WING**

**GENERAL DESCRIPTION**

Originally, the East Wing of Las Monjas was a 13-room, free-standing building consisting of three parallel ranges of four rooms each, with a lateral room at the east end. It is likely that there also was a lateral room at the west end but this has not yet been demonstrated. All rooms had single entrances, with the exception of the east rooms of the north and south ranges, which had two doorways each. The three western rooms were later buried by the construction of the platform west of the original central rooms and the center range of rooms was filled in, leaving only 5 of the original 13 rooms still in use. The north facade, described below was heavily decorated but the south facade less so. The east facade, with the central monster-mask doorway, was the most richly decorated.

**ORIENTATION**

Main axis of this wing runs east-west.

**EXTERIOR DETAILS**

Details below are for north facade.

**BASE MOLDING**

**Form:** Two members; projecting, rectangular member at top, plain vertical member below.

**Size:** 0.61 m high overall. Upper member 0.14 m high.

**Projection:** 0.06 m at top.

**Decoration:** Face of upper member decorated with row of circles at top; vertical lines below.

**LOWER WALL ZONE**

**Height:** 2.62 m; top of base to bottom of medial molding.

**Stonework:** Where plain, walls faced with 2 courses of semi-veneer type blocks, moderately well finished.

**Thickness:** Exterior (north) wall        thick at doorjambs.

**Decoration:** Stacked, long-nosed corner masks at northeast corner. Panels of simple latticework between doorways (see drawings and photos).

**DOORWAYS**

**Shape:** Rectangular.

**Jambs:** Faced with

**Lintels:** Stone lintels, about 0.40 m thick.

#### MEDIAL MOLDING

**Form:** Two members; apron-type lower member with rectangular member above. Lower member formed with 2 courses of stones. Bottom half carries running panel design.

**Size:** Overall height 0.84 m.

**Projection:** 0.23 m at bottom.

**Decoration:** Face of lower member decorated with intertwined serpent body motif at top with narrow moldings above and below.

#### UPPER WALL ZONE

**Height:** 1.99 m; top of medial molding to bottom of cornice.

**Stonework:** See Decoration, below.

**Decoration:** Upper wall zone completely filled with mosaic-type sculptural forms consisting of six long-nosed masks of several different designs, including corner mask, with panels of geometric shapes between. See drawings and photos for details.

#### CORNICE

**Form:** Four members; see section and photos for details.

**Size:** Overall height 1.06 m.

**Projection:** 0.21 m at bottom.

**Decoration:** Next to lowest member filled with zig-zag detente motifs; projecting serpent heads set at 45 degrees at corners.

#### ROOF STRUCTURE

Additional rooms on 2nd and 3rd levels. See separate data sheets.

#### ARCHITECTURAL STYLE

Chichen-Maya style.

#### COMMENTS

As is the case with several other components of the Monjas complex, the East Wing is one of the better known buildings at the site and has been described and illustrated by numerous other investigators, starting with Benjamin N. Norman (1843) and John Lloyd Stephens (1843). In spite of this, its full complexity and diversity was not well understood until the whole complex was extensively excavated and partly restored in the 1930's by John S. Bolles, as one of the major projects undertaken at the site by the Carnegie Institution of Washington.

Following Bolles' work, the Monjas complex was found to consist of a number of platforms, substructures, and superstructures (buildings) which had been erected over a considerable period of time. So many additions and changes had been made that it was hard to say how many major construction



phases were represented. The major components of the complex include the three-story Monjas proper, together with its East Wing and east addition, the Southeast Building, the East Annex, the East Building, and the Ballcourt. All of these components have been described in considerable detail by Bolles (1977) and the present report should be considered as an incomplete "historical document" since the data was recorded four years before Bolles' report was published.

**SITE:** CHICHEN ITZA      **NUMBER:** 16Qd(9):1      **DATE:** 11/12/73

#### **STRUCTURE 4C1 - LAS MONJAS, 2ND LEVEL**

##### **GENERAL DESCRIPTION**

The 2nd level of the Monjas proper consists of a good-sized, range-type building measuring 31.06 m long and 9.34 m wide. It had 8 rooms; 2 parallel rows of three rooms each and lateral rooms at both ends. The central rooms on the north and south sides, each of which had three exterior doorways, were exceptionally long (over 14.30 m) and all 8 rooms had a series of doorway-like vertical recesses in their rear walls. A projecting stairway on the north side, with a vaulted passageway below, gave access to a single room on the upper (3rd) level.

##### **ORIENTATION**

Main facade faces north.

##### **EXTERIOR DETAILS**

Details below are for north and south facades.

##### **BASE MOLDING**

What appears to be a 2 member base molding is actually an upper portion of an earlier platform which was mostly buried when rooms were constructed.

*Form:* Two members; projecting rectangular member at top with vertical member below.

*Size:* Upper member .14 m high, lower member 0.16-0.25 m.

*Projection:* 0.10 m at top.

##### **LOWER WALL ZONE**

*Height:* 2.62 m; top of base to bottom of projecting upper wall.

*Stonework:* Where plain, wall faced with fairly large blocks, only moderately well-cut.

*Thickness:* Exterior walls 0.94 m thick at doorjambs.

**Decoration:** Lower wall zones of both north and south facades filled with large decorative panels between doorways. These panels consist of rows of stepped T-frets at top and bottom, with plain horizontal molding above or below. Space between moldings filled with geometric design consisting of central section formed with decorated squares, colonnettes, and spools, flanked on both sides by large G-frets (grecales). See photos and details. Lower wall zones at east and west ends carry panels filled with complex latticework on both sides of central doorway (see drawing and photos). These panels also had rows of T-frets top and bottom. All four corners of building are rounded, with radius of about .46 m.

#### DOORWAYS:

**Shape:** Rectangular.

**Jambs:** Faced with good sized, rectangular blocks, most of which are full size of wall.

**Lintels:** Stone lintels. Those over doorway on north, east and west side (7 total) are carved with hieroglyphic inscriptions. Those on south side are plain.

#### MEDIAL MOLDING

No real medial molding. Sloping upper wall projects out about 0.23 m beyond lower wall and continues up in an unbroken line to bottom of cornice (see section).

#### UPPER WALL ZONE

**Height:** 1.59 m, bottom of wall to bottom of cornice.

**Stonework:** Wall faced with 5 courses of blocks with squarish faces, deeply tenoned into hearting.

**Decoration:** None.

**Other:** Wall slopes back from bottom to top for a distance of about 0.20 m.

#### CORNICE

**Form:** Three members; apron-type members top and bottom, rectangular central member.

**Size:** Overall height 0.95 m. Lower member 0.47 m high, central member 0.12 m high, upper member 0.36 m .

**Projection:** About 0.15 m at bottom.

**Decoration:** Spools in central member of medial molding.

#### ARCHITECTURAL STYLE

Chichen-Maya style.

#### COMMENTS

The Monjas proper has been described and illustrated by the same individuals listed for the Iglesia. The 2nd level of the Monjas proper has the special distinction, however, of having served as the living quarters for Maudslay, as well as later visitors.

Architecturally, level 2 of the Monjas is also unusual as far as Chichen-Maya style buildings go since its lower walls are richly decorated, in contrast to the mostly plain lower walls of other Chichen-Maya buildings, and its plain, sloping upper wall zone also contrasts sharply with the heavily decorated, vertical upper wall zones of the other buildings of the Monjas complex.

SITE: CHICHEN ITZA  
11/12/73

NUMBER: 16Qd(9):1

DATE:

STRUCTURE 4C1 - LAS MONAS, 2nd Level

INTERIOR DETAILS

ROOM 16

Length: 7.40 m.

Width: 2.07 m.

Doorway: 1.17 m wide. Sculptured lintel above.

Other: Three vertical recesses in rear wall.

ROOM 17

Length: 4.02 m.

Width: 2.25 m.

Doorway: 0.95 m wide. Sculptured lintel above.

Other: Remains of mural paintings on walls. See Bolles  
(1977) for details.

ROOM 18

No data, room filled with rubble at time 3rd level was built.

ROOM 19

Length: 3.97 m.

Width: 2.31 m.

Doorway: 0.92 m wide. Sculptured lintel above.

ROOM 20

Length: 7.40 m.

Width: 2.07 m (approx.).

ROOM 21

Length: 3.75 m.

Width: 2.21 m.

Doorway: 0.94 m wide. Plain stone lintel above.

ROOM 22

See separate data sheet.

ROOM 23

Length: 3.80 m (approx.).

Width: 2.18 m (approx.)

Doorway: 0.92 m wide. Plain stone lintel above.

SITE: CHICHEN ITZA

NUMBER: 16Qd(9):1

DATE: 11/12/73

STRUCTURE 4C1 - LAS MONJAS, 2nd Level

INTERIOR DETAILS

ROOM 22

DIMENSIONS

Length: 14.49 m.

Width: 2.18 m.

WALLS

Height: 2.80 (approx.) floor to springline.

Thickness: Exterior wall 0.93 m thick.

Stonework: Walls faced with 12-13 courses of small blocks, only 3 moderately well-dressed.

Doorways: All doorways 0.92 m wide. Plain stone lintels above.

Rod Sockets: No data.

Cordholders: Tongue-type cordholders high and low, both sides of all exterior doorways.

Rings: None noted.

Wall Openings: None noted, other than recess in rear wall described below.

Platforms: None.

Other: 8 large doorway-like recesses in rear wall, about 2.19 m high. Stone lintels at top.

VAULTS

Springline Offset: Varies - 0.037-0.06 m.

Height: 1.45 m (approx.), springline to bottom of molding below capstones.

Form: Vault faces have straight sides.

Stonework: Vault faced with 8-9 courses of roughly dressed slab to semi-wedge shaped stones, with beveled faces.

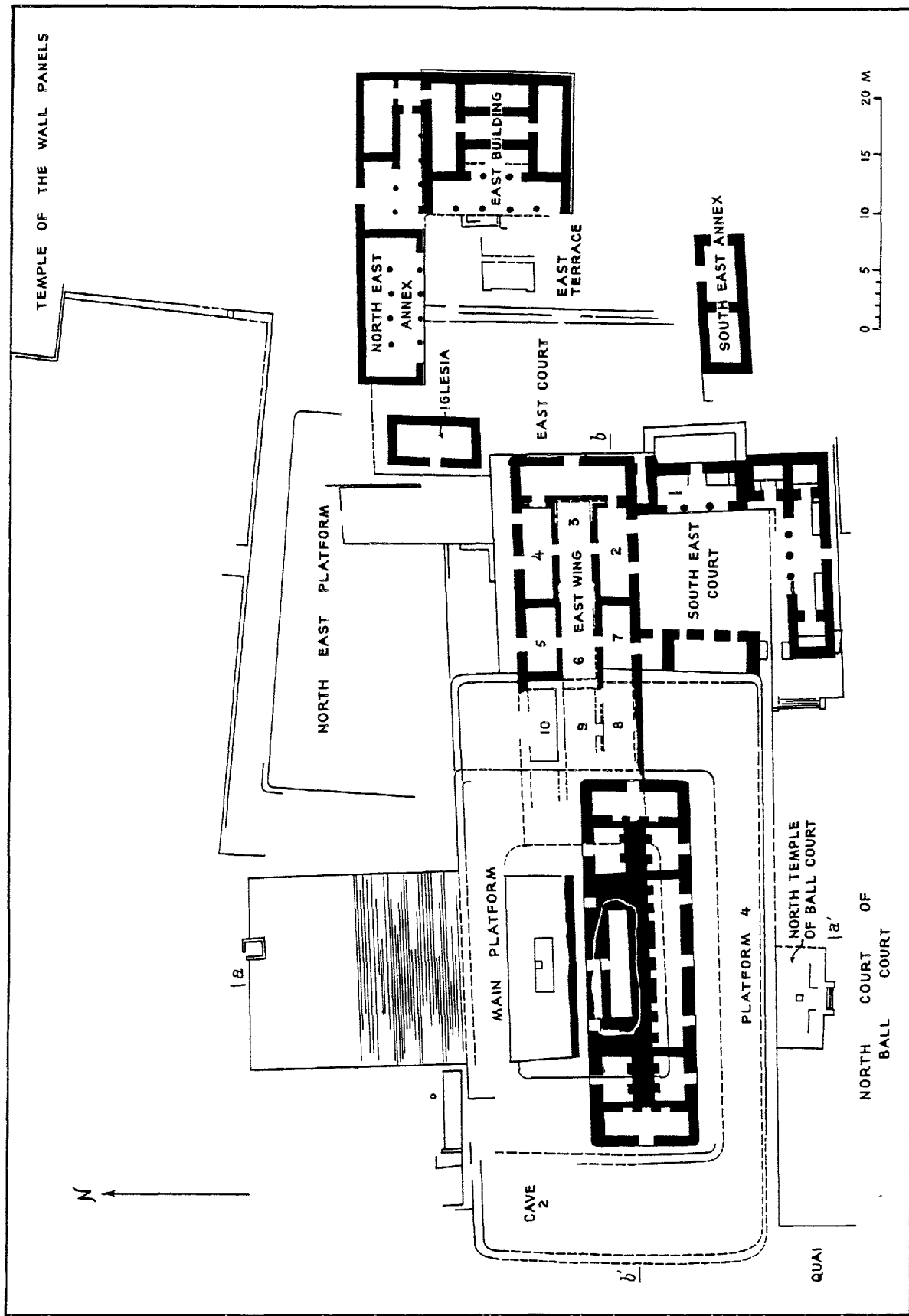
Capstones: Capstone span varies 0.23-0.33 m. Molding below capstones about 0.10 m high.

Crossbeams: Three rows of crossbeams. Lowest row in 1st course of stones below springline. 2nd row near midpoint of vault, upper row in 1st course of vault stones below capstone molding.

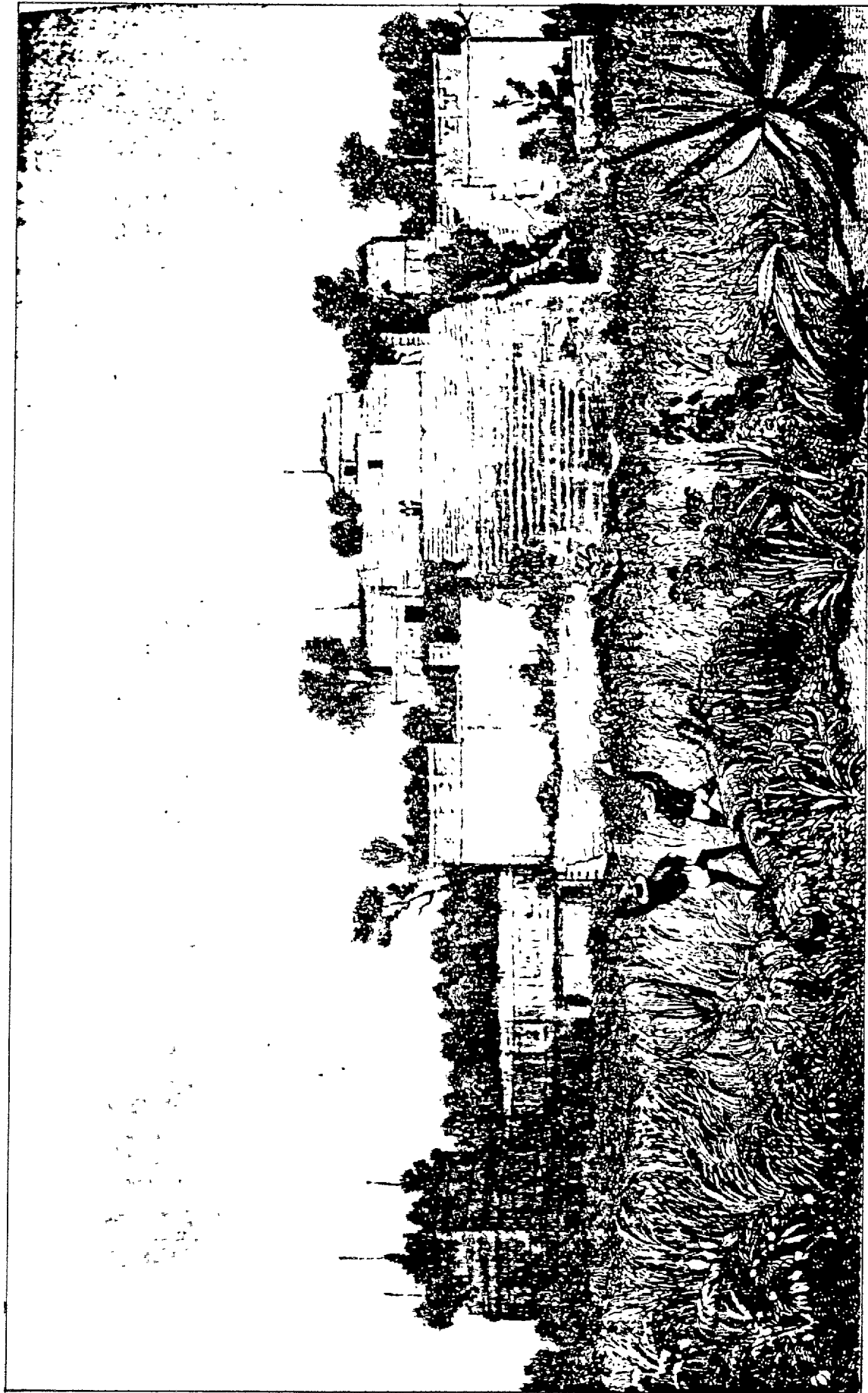
Other:

OBSERVATIONS

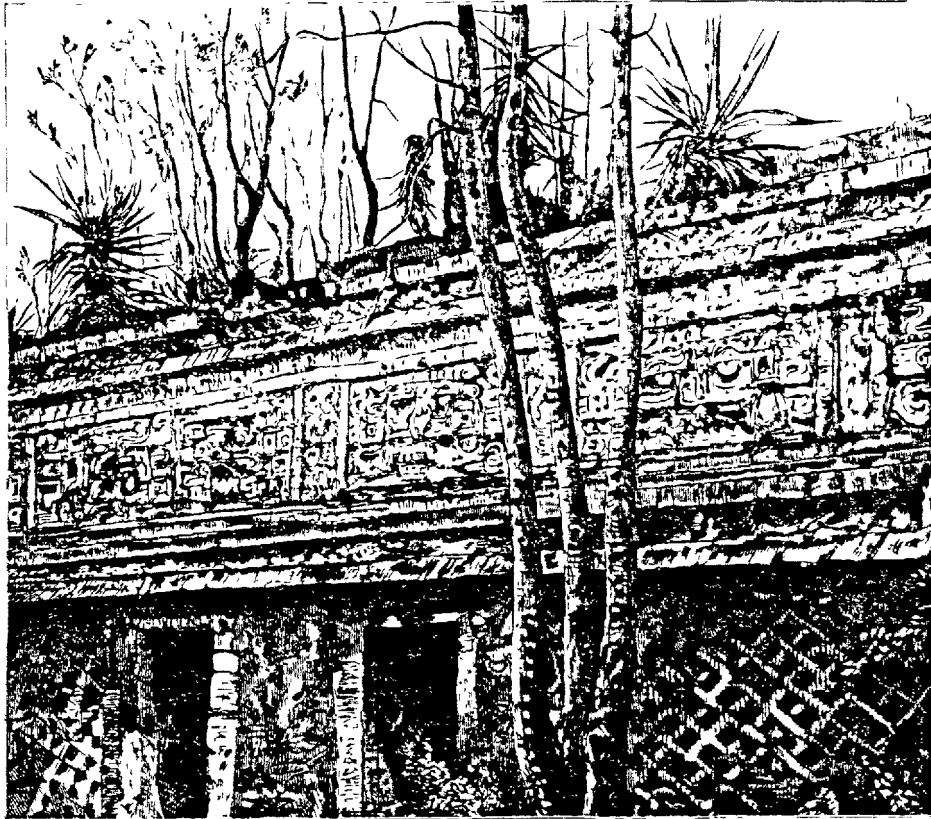
According to Bolles (1977) all surfaces of this room (walls, vaults, recesses) were decorated with mural paintings, now mostly destroyed. Details of walls and vaults of other rooms on this level, other than mural paintings, similar to those seen in this room.



Chichén Itzá. Monjas Complex. Compiled from maps by J. S. Bolles.

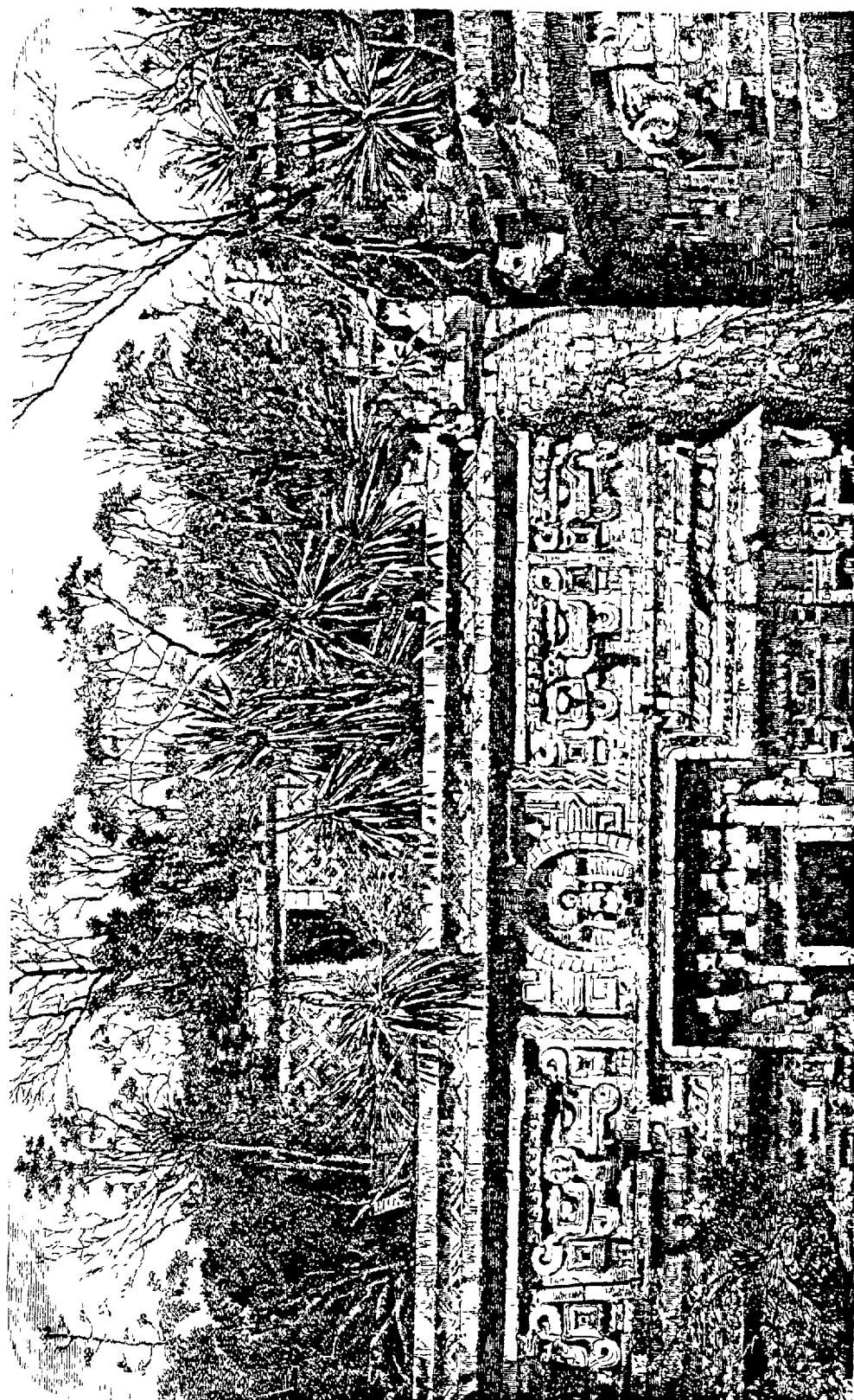


Chichen Itza, Structure 4C1 (Monjas Complex). Drawing by Catherwood

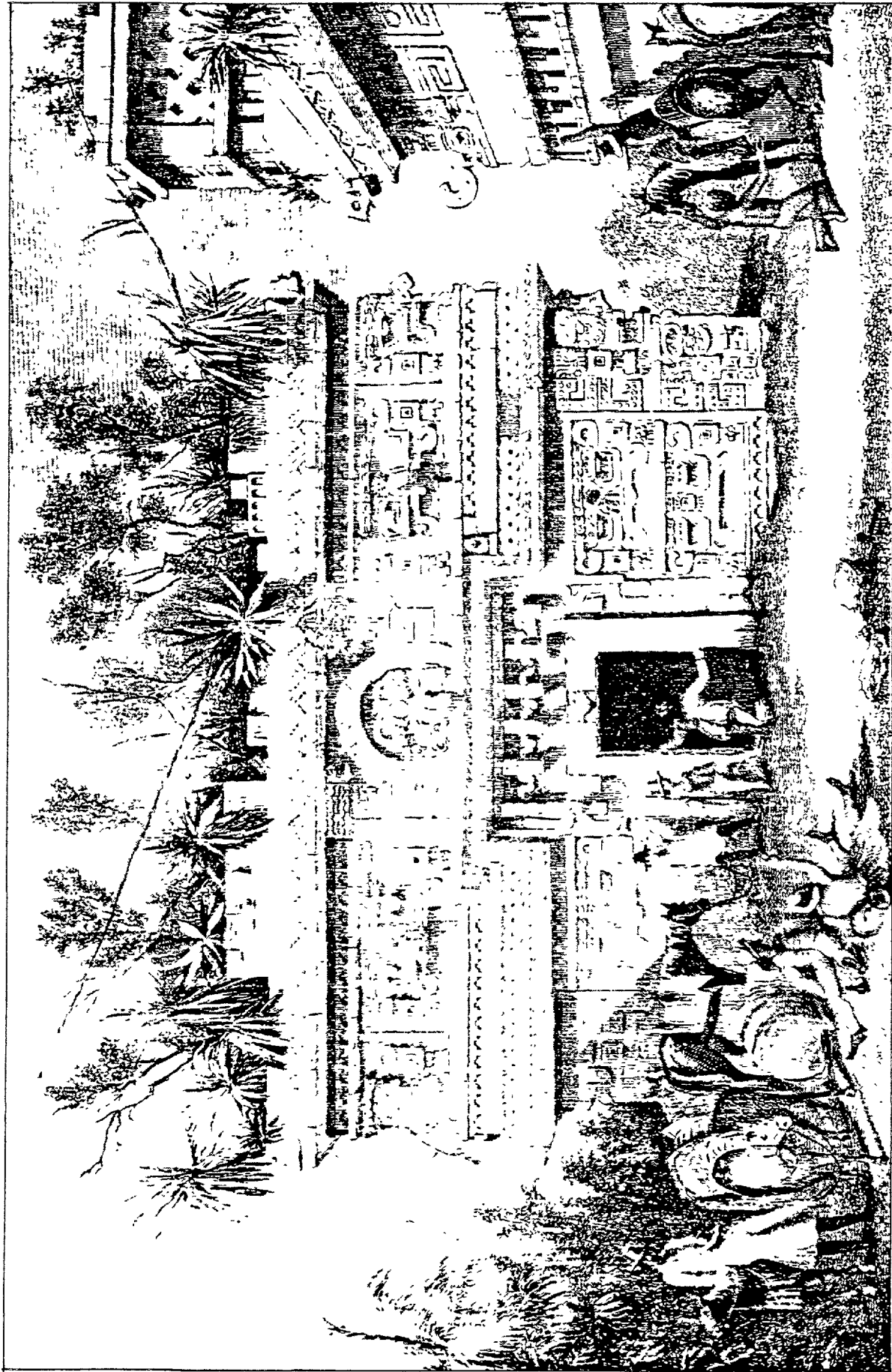


Chichen Itza, East Wing, Monjas. North Facade.  
(after Charnay, 1888)





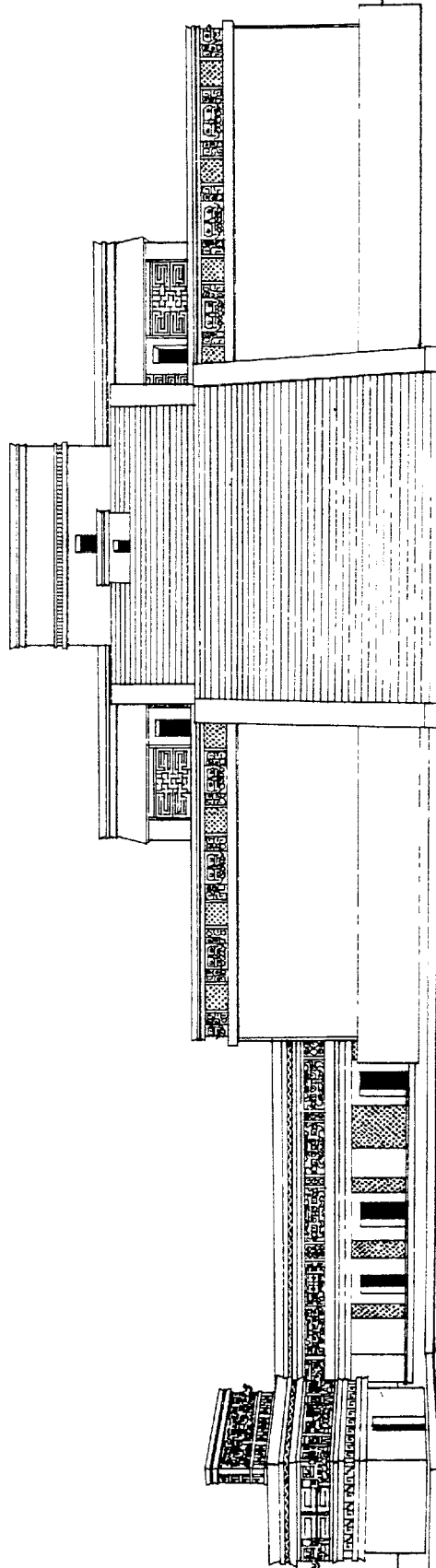
Chichen Itza, Monjas Complex. East Facade, East Wing (after Charnay, 1888)



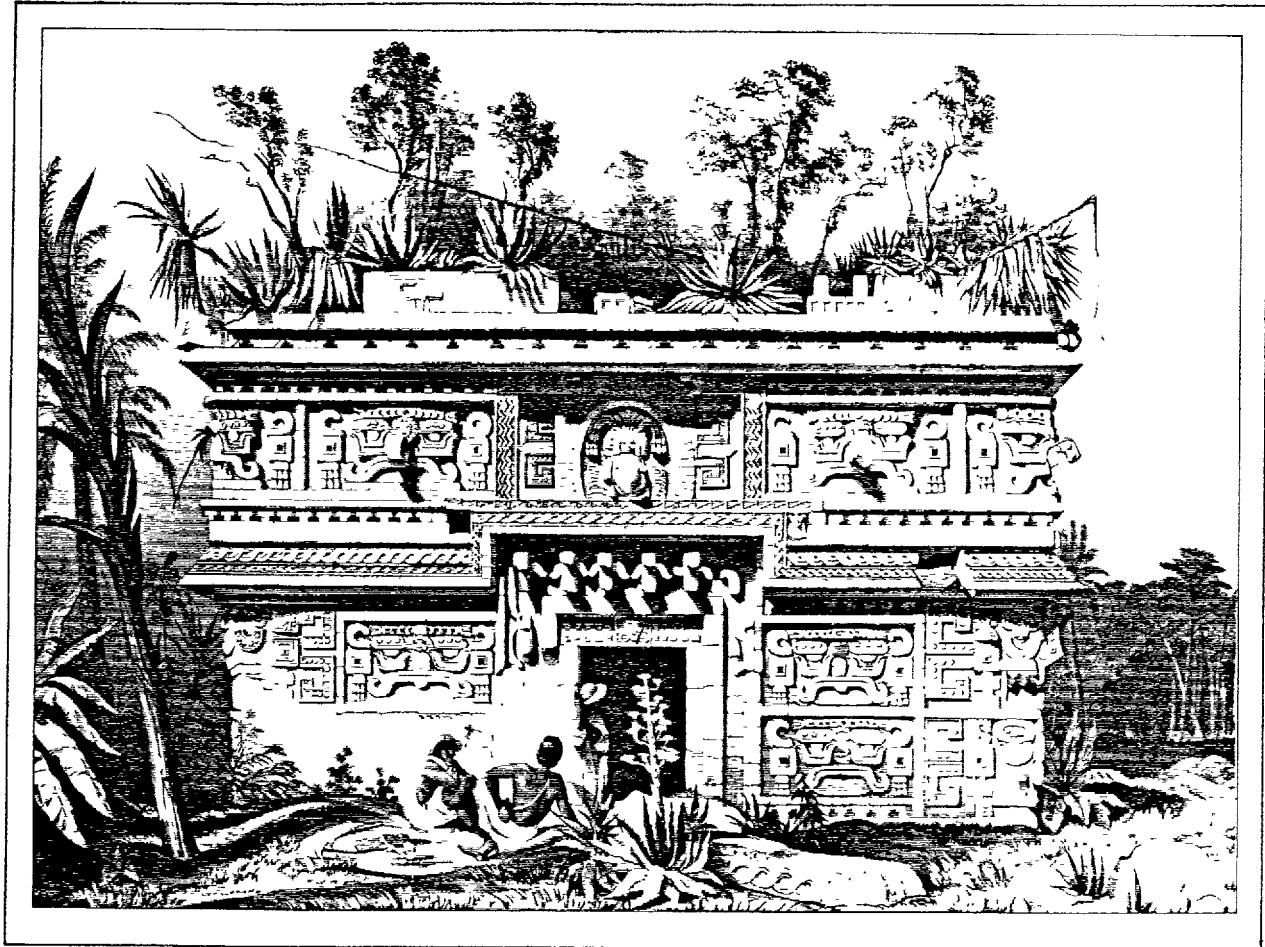
Gambrell

F. Catherwood

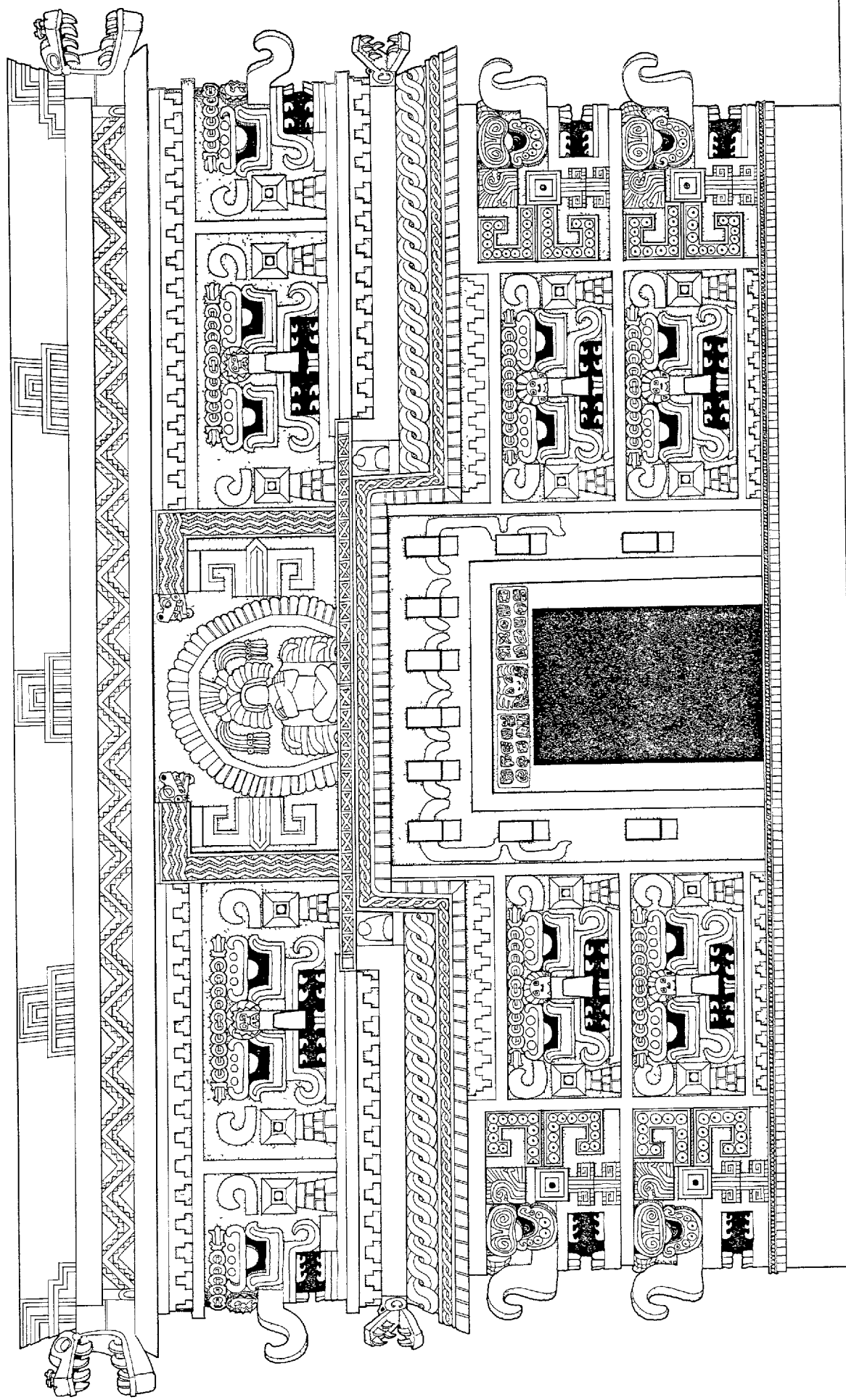
Chichen Itza, Monjas Complex. East facade of East Wing (Drawing by Catherwood)



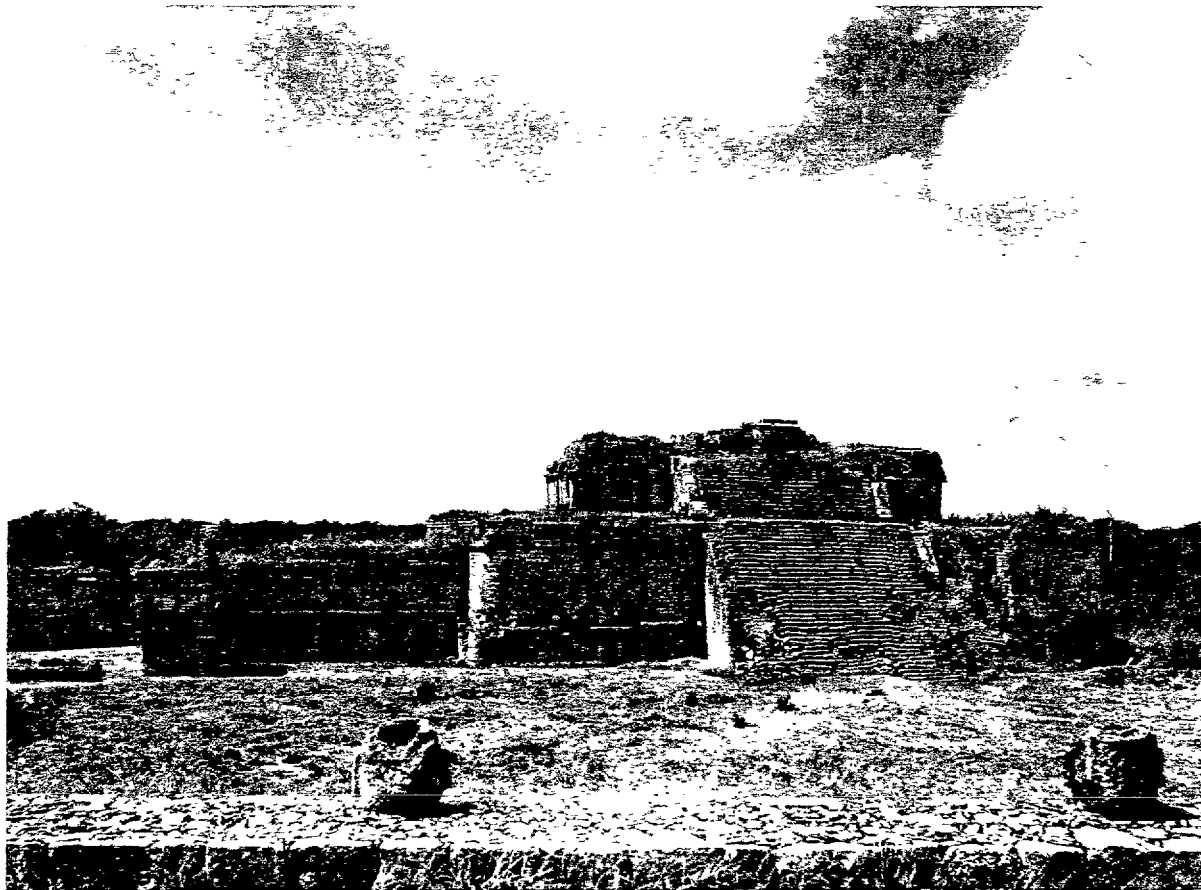
Chichen Itza, Structure 4C1 (Monjas Complex). View looking south.



XXI. Las Monjas, Chichen Itza.



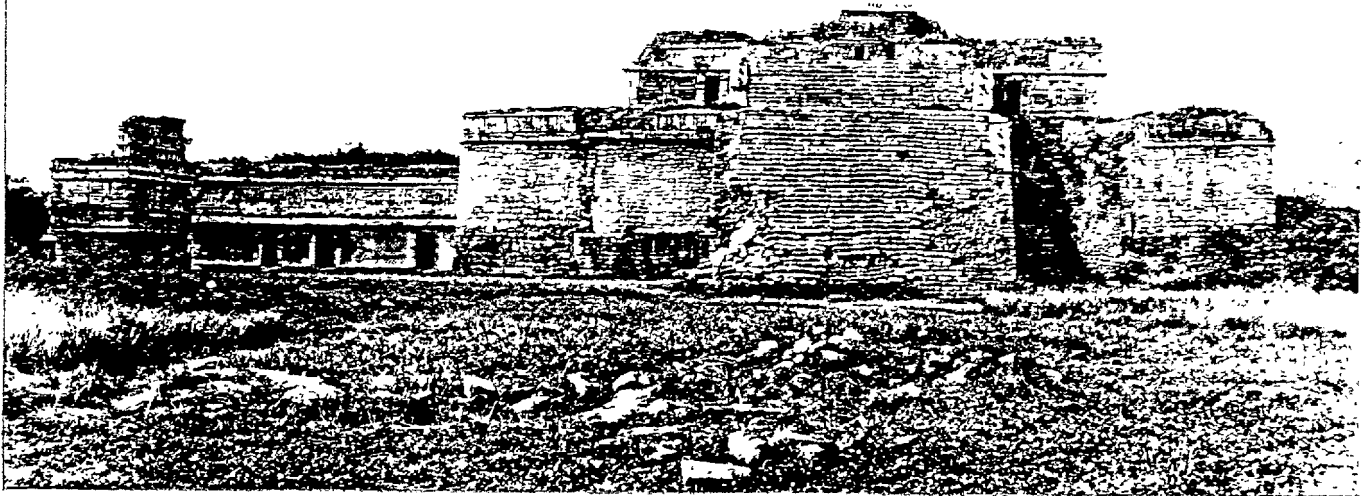
Chichen Itza, Structure 4C1 (Monjas Complex). East Facade, East Wing (restored).



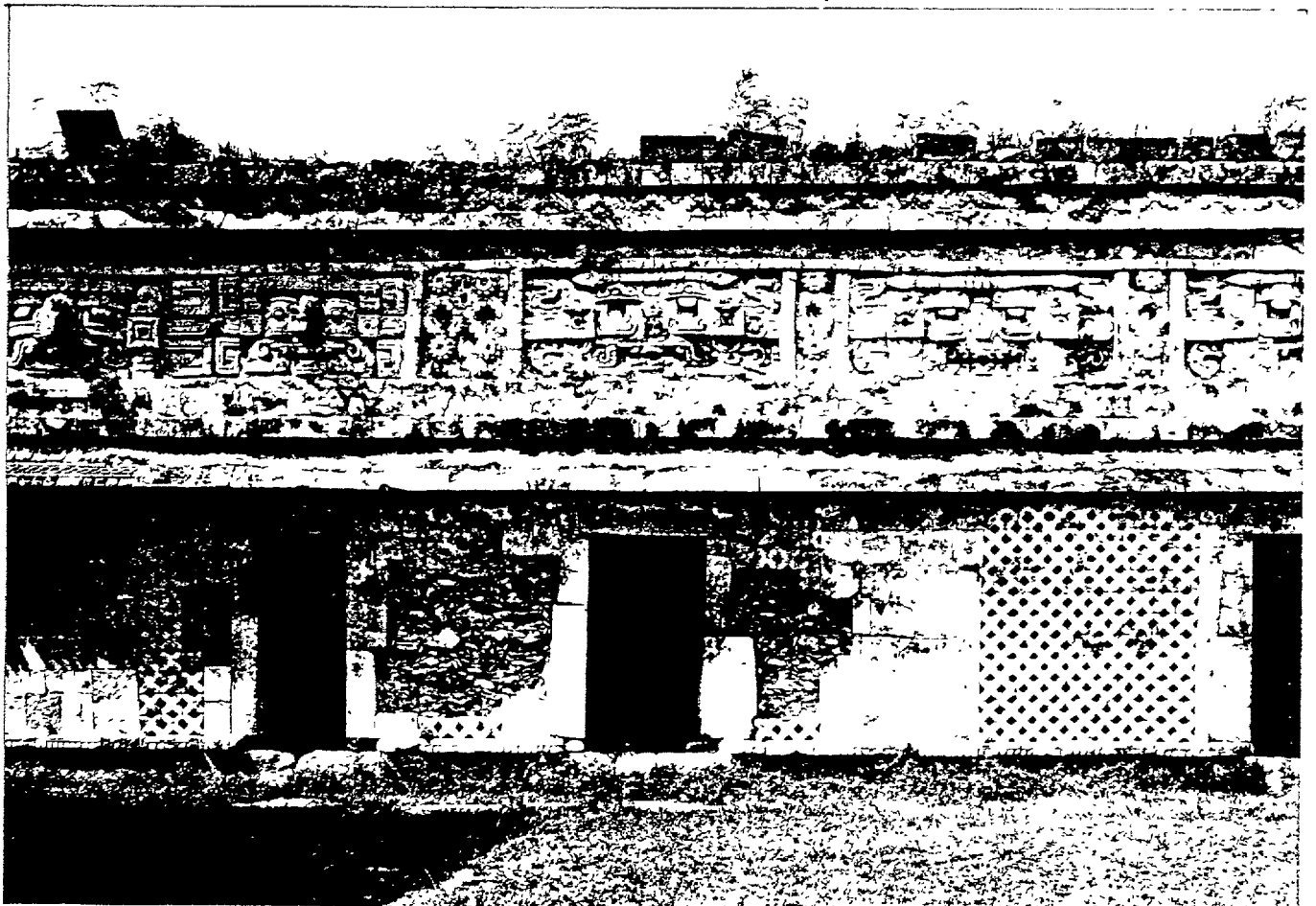
CHICHEN ITZA, Structure 4C1 (Monjas). View from Caracol.



CHICHEN ITZA, Structure 4C1 (Monjas). North side, East Wing.

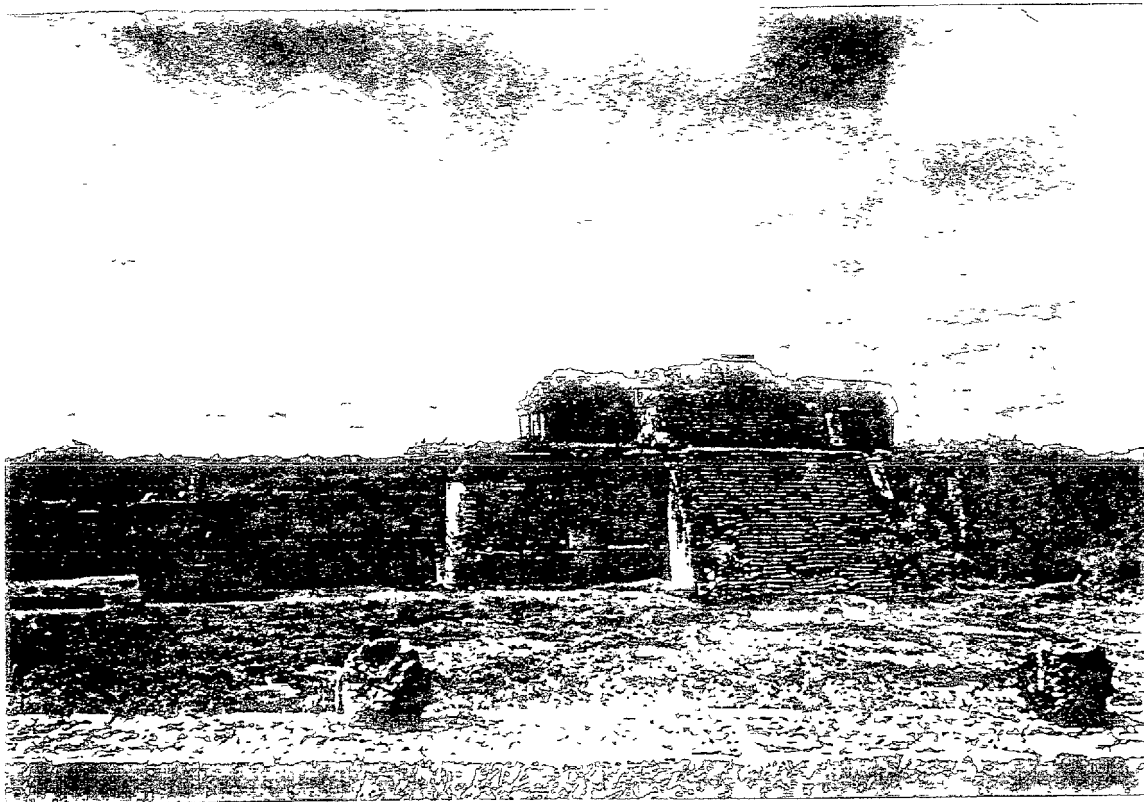


Chichen Itza, Structure 4C1 (Monjas Complex). North side.

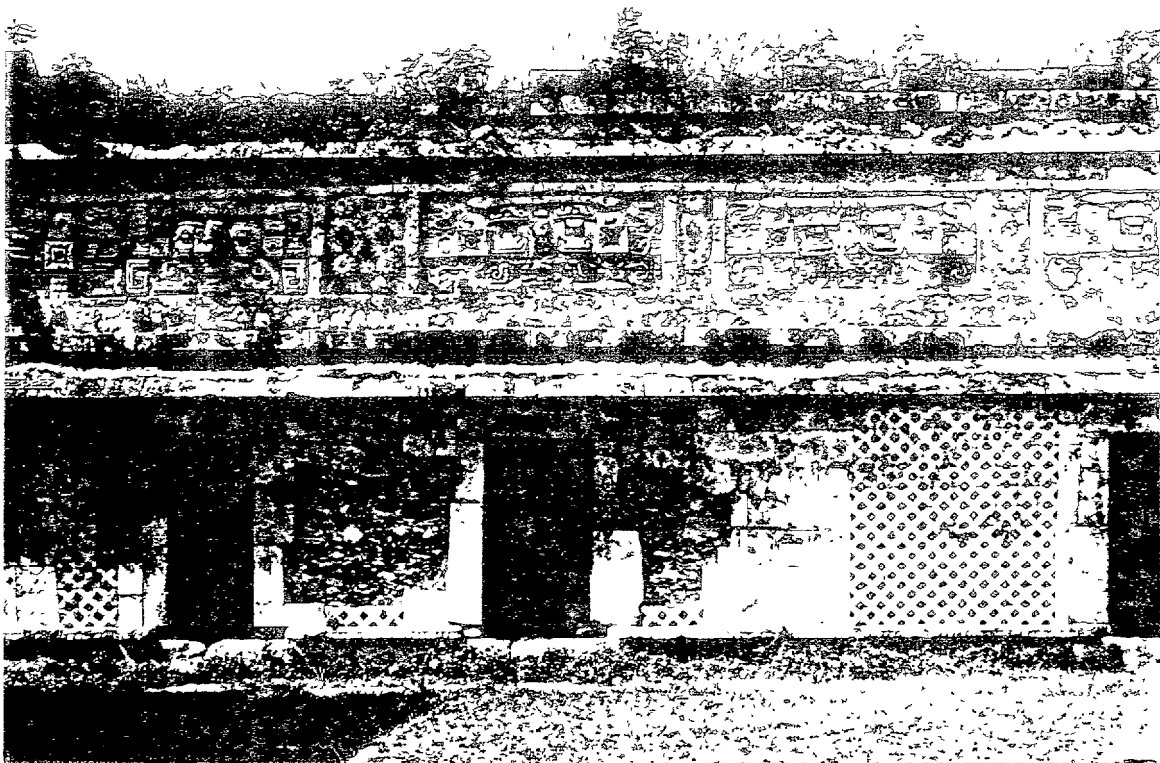


Chichen Itza, Structure 4C1 (Monjas Complex). North facade, East Wing.





Chichen Itza, Structure 4C1 (Monjas Complex). View looking south.

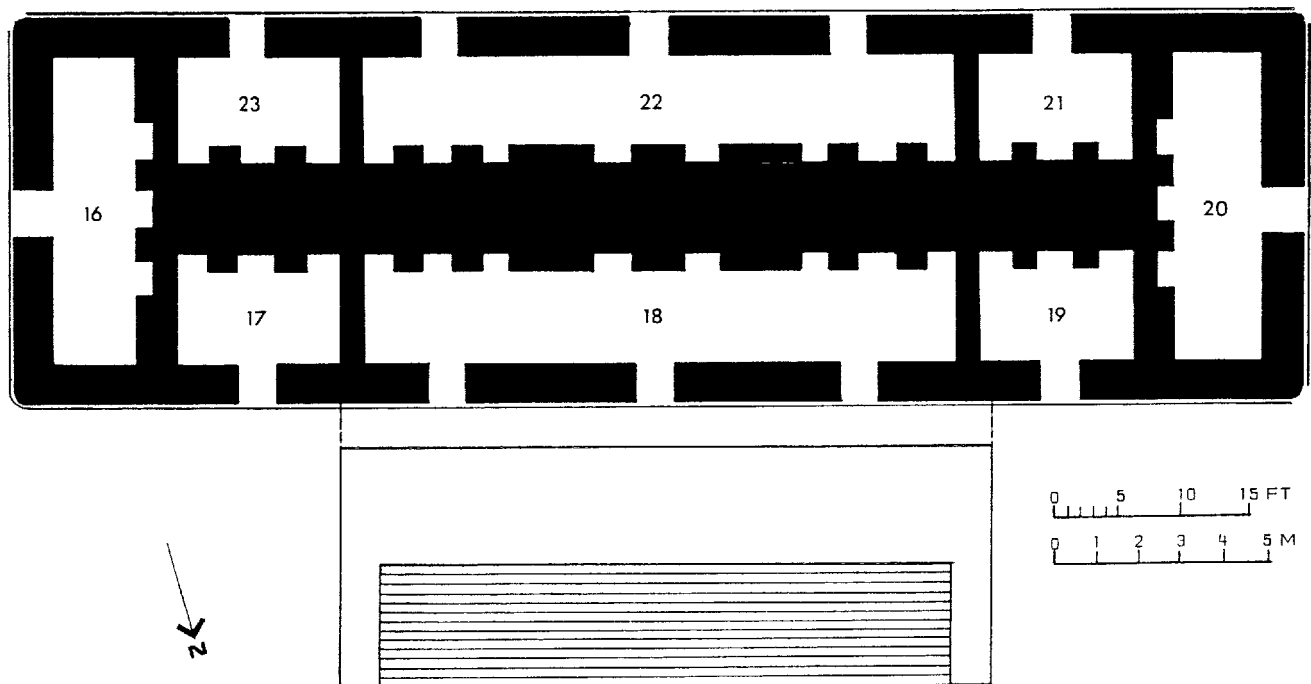


Chichen Itza, Structure 4C1 (Monjas Complex). North facade, East Wing.

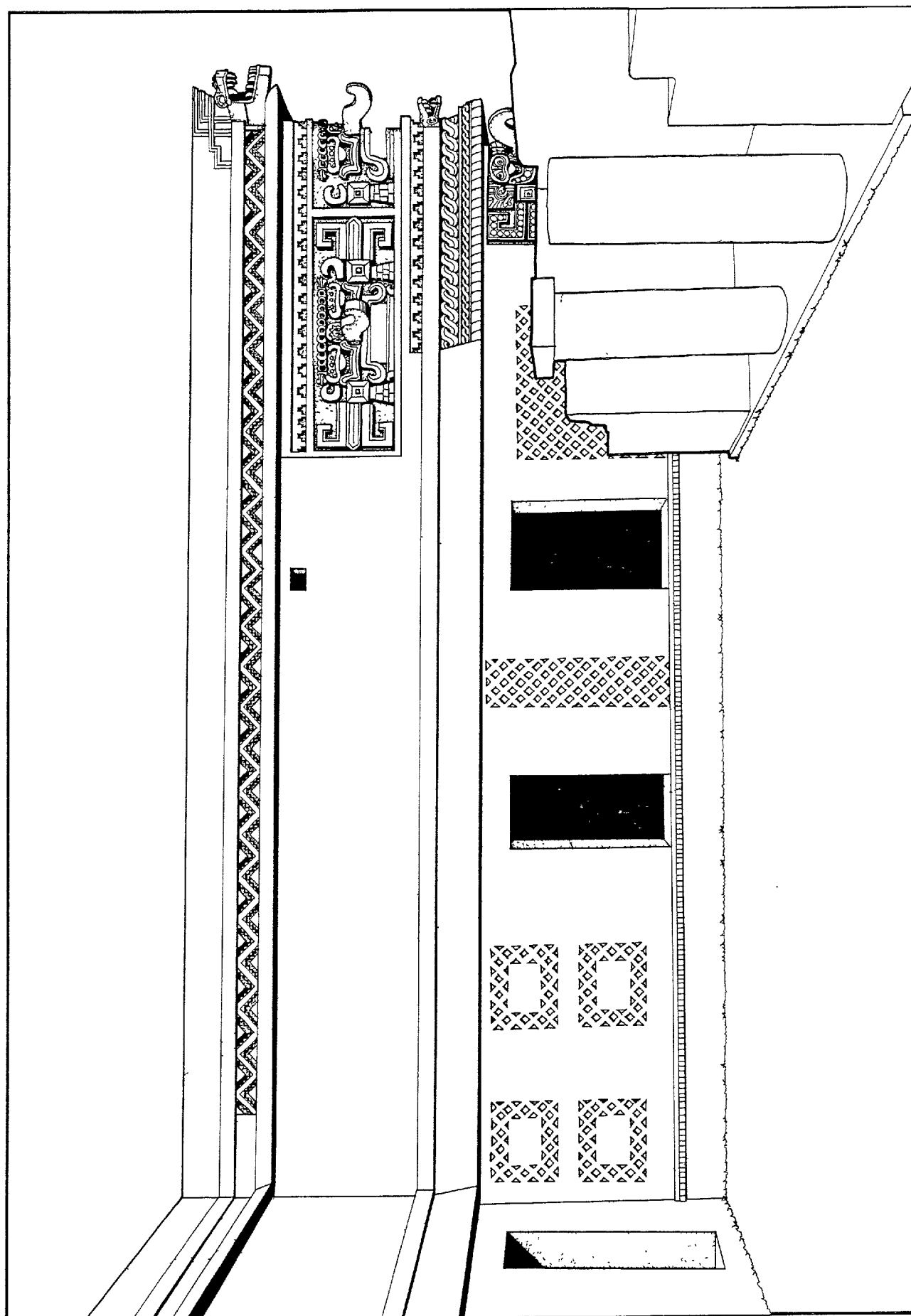




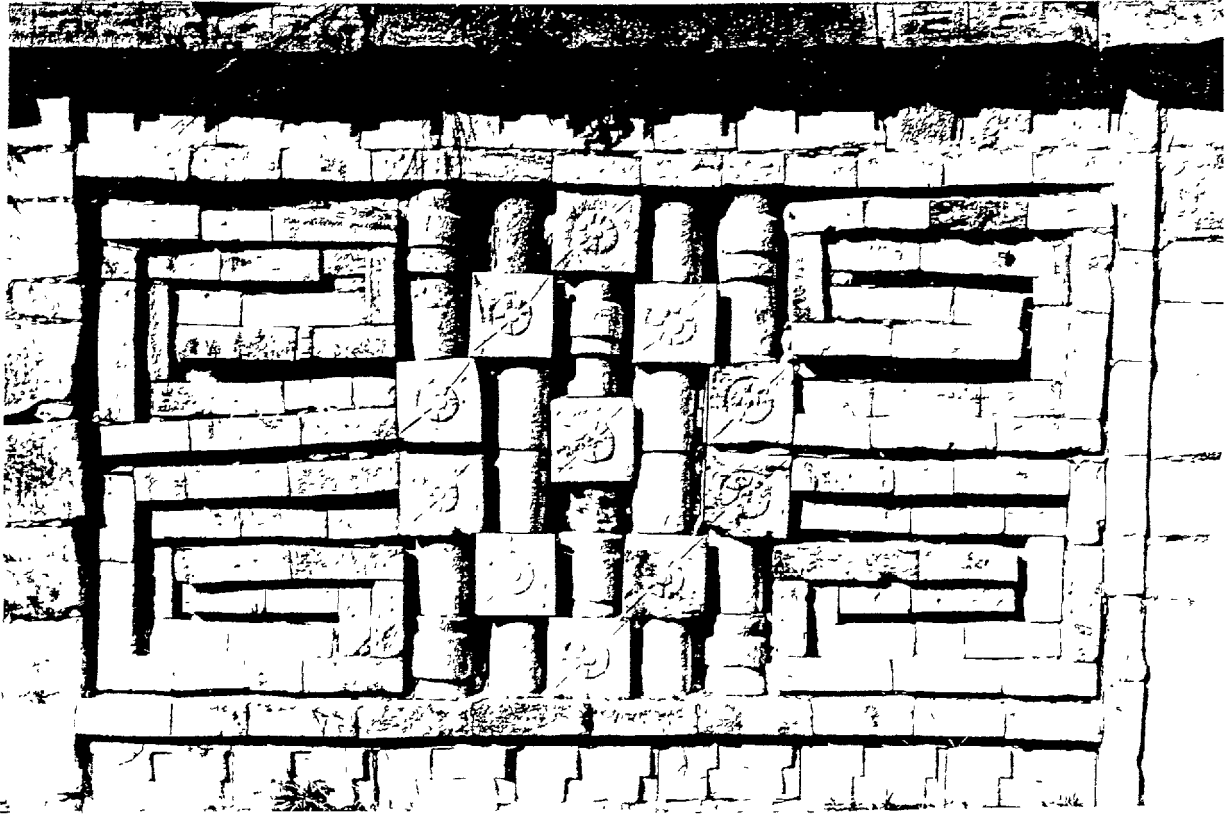
Chichen Itza, Monjas, Complex. View showing inner and outer platforms.



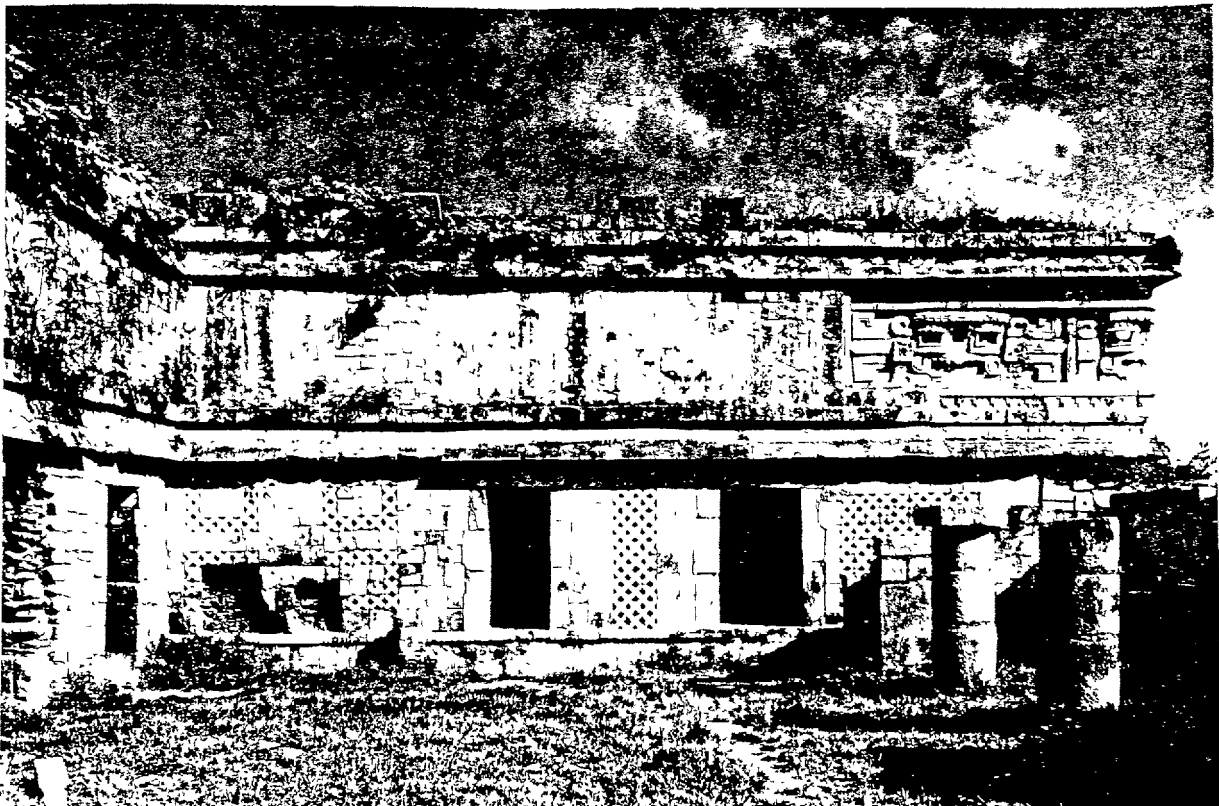
Chichen Itza, Structure 4C1 (Monjas Complex). Plan, 2nd level.



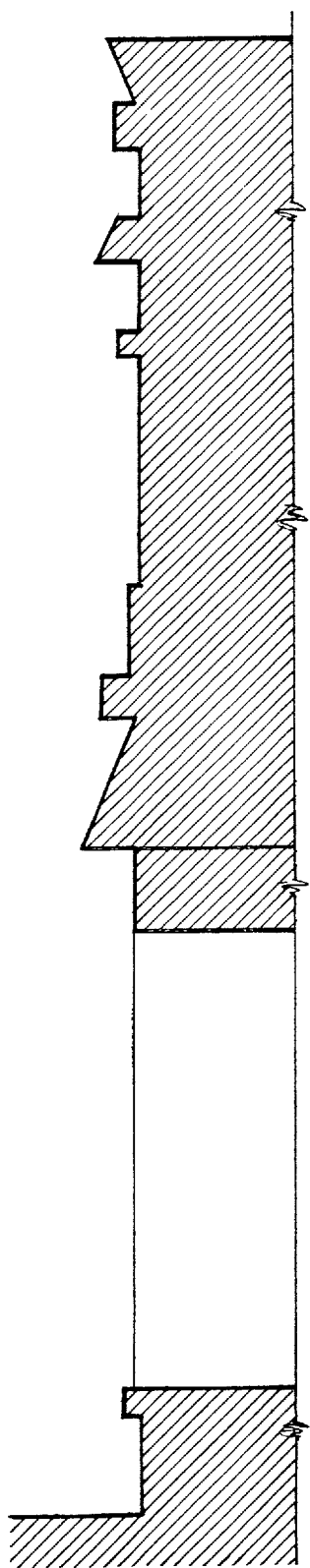
Chichen Itza, Structure 4C1 (Monjas Complex). South Facade, East Wing.



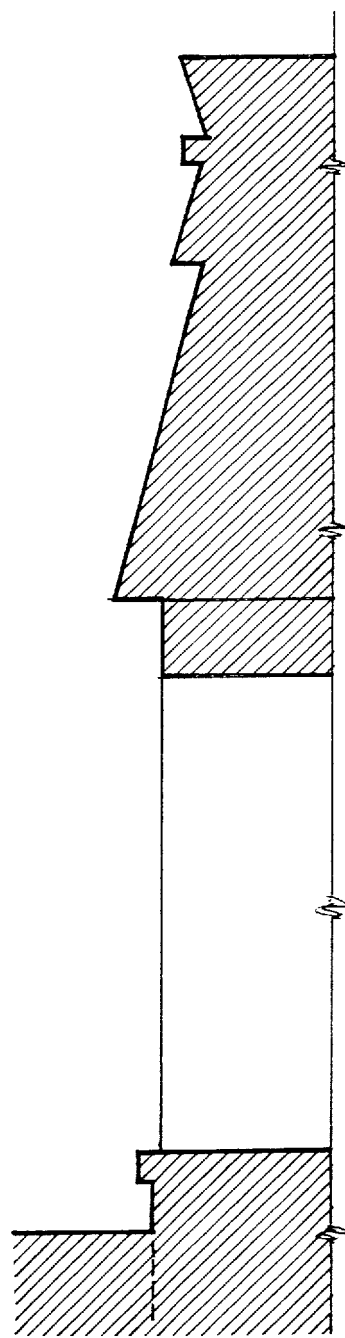
Chichen Itza, Structure 4C1 (The Monjas) Detail of sculptured panel, 2nd level.



Chichen Itza, Structure 4C1 (The Monjas). South facade, East Wing.

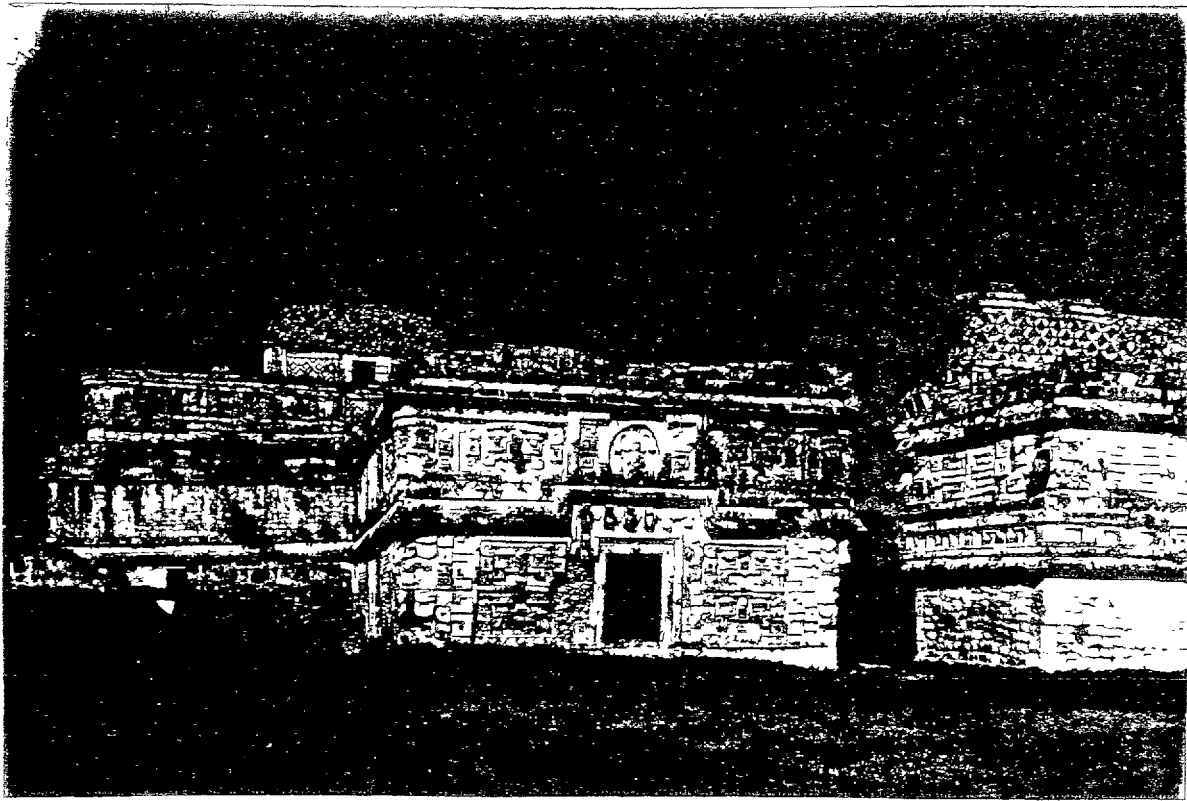


East Wing, north side.

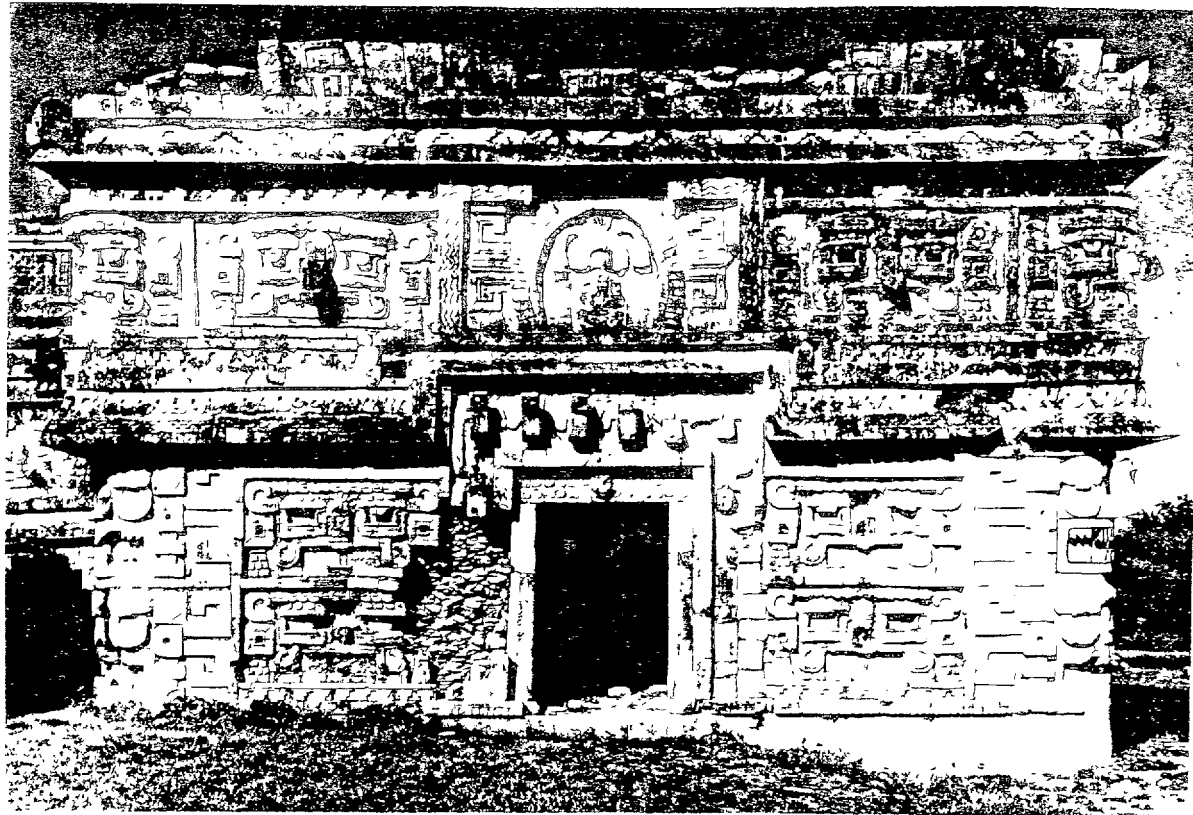


2nd level, south side.

Chichen Itza, Structure 4C1 (Monjas Complex). Profiles of exterior walls.



Chichen Itza, Structure 4C1 (Monjas Complex). East Side.



Chichen Itza, Structure 4C1 (Monjas Complex). East Facade, East Wing.



Chichen Itza, Structure 4C1 (Monjas Complex). East facade of East Wing - Church to right.

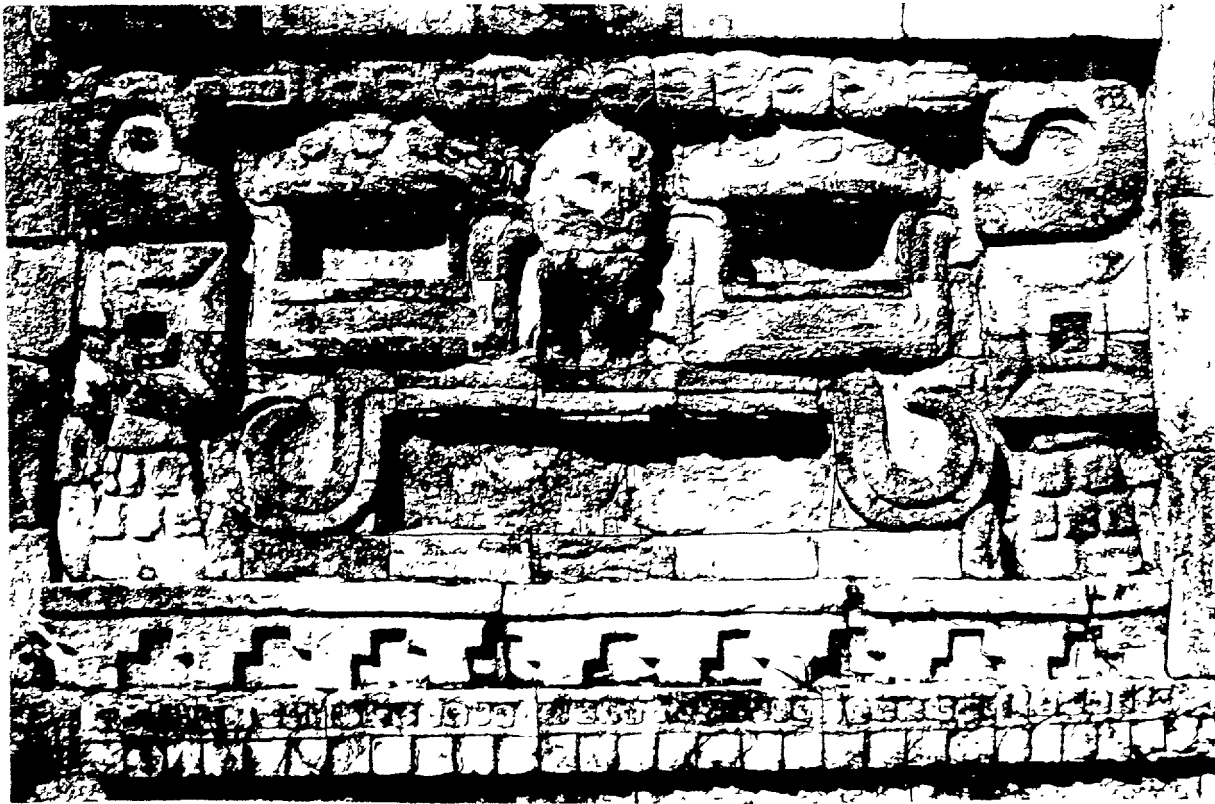


Chichen Itza, Structure 4C1 (Monjas Complex). Detail of doorway, east facade, East Wing.

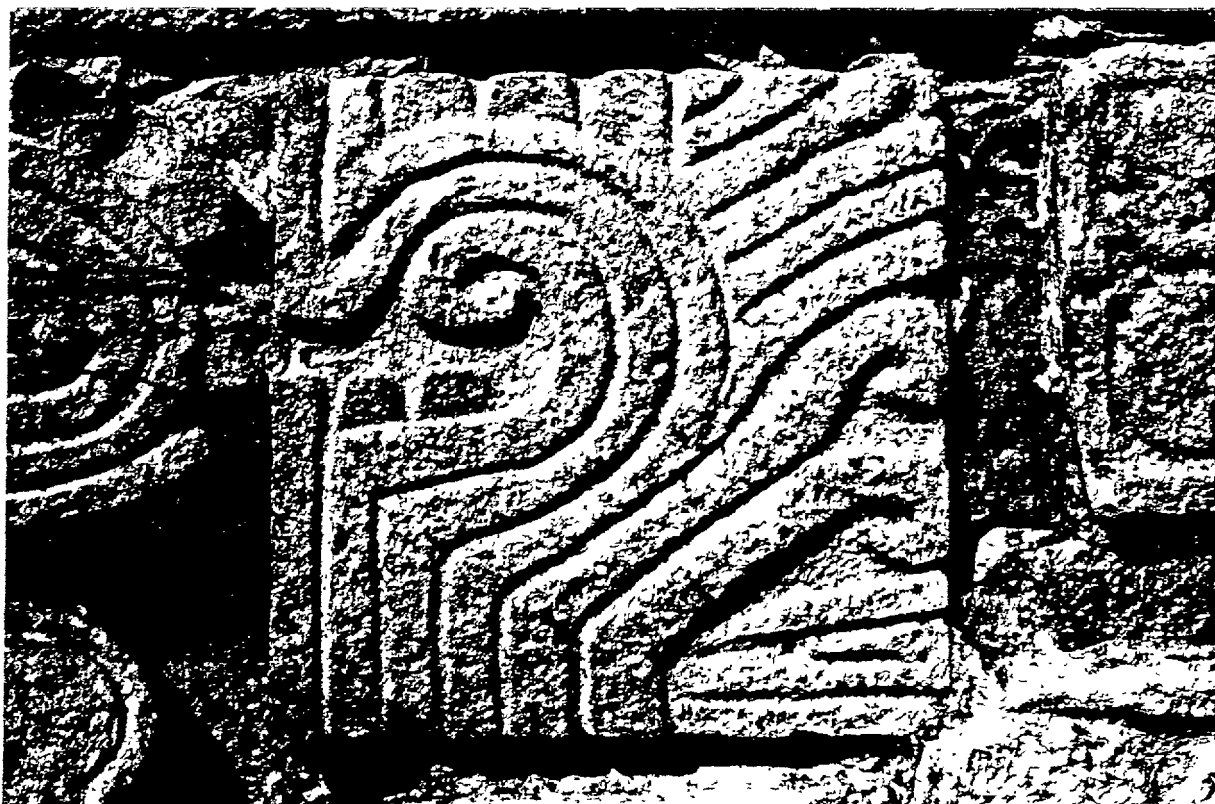




Chichen Itza, Structure 4C1 (Monjas Complex) East Wing, East facade, detail of doorway.



Chichen Itza, Structure 4C1 (Monjas Complex). Detail of long-nosed mask



Chichen Itza, Structure 4C1 (Monjas Complex). Detail of mask.



**SITE:** CHICHEN ITZA

**DATE:** 11/13/73

**STRUCTURE :** LA IGLESIA (The Church) Part of Structure 4C1 Complex

#### **GENERAL DESCRIPTION**

The building commonly known as La Iglesia (the Church) is part of the larger Monjas complex which includes a number of other structures. It is a small, one-room building with a single doorway opening to the west. The lower walls are plain while the upper facades are decorated with a series of mosaic-type, long-nosed masks and other sculptural forms. A high, richly decorated roofcomb (flying facade) is found over the front wall, which may well be a secondary addition.

#### **ORIENTATION**

Main facade faces west.

#### **EXTERIOR DETAILS**

Details below are for main (west) facade.

#### **BASE MOLDING**

**Form:** Single member, rectangular molding.

**Size:** 0.26 m high.

**Projection:** About 0.05 m at top.

#### **LOWER WALL ZONE**

**Height:** 2.20 m, top of base to bottom of medial molding.

**Stonework:** Walls faced with 9-12 courses of roughly dressed small blocks, set in uneven courses. Courses formed with very large blocks, also roughly dressed.

**Thickness:** Front wall 0.76 m thick at doorjambs.

**Decoration:** None.

**Other:** Stone rings near both ends of west facade, about 0.23 m to center below bottom of medial molding. Two small vent holes through west wall, just below medial molding.

#### **DOORWAYS**

**Shape:** Rectangular.

**Jambs:** Faced with large blocks, full thickness of wall.

**Linteis:** Stone, about 0.35 m thick.

#### **MEDIAL MOLDING**

**Form:** Five members. Apron-type lower member with rectangular member above. Vertical, recessed central member; upper two members same as lower two but positions are reversed.

**Size:** Overall height 1.50 m.

Projection 0.27 m at bottom.

**Decoration:** Central member decorated with row of 10 mosaic-type stepped frets. Lower two members decorated with fringe-like motifs with narrow bands above.

#### UPPER WALL ZONE

**Height:** 1.70 m, top of medial molding to bottom of cornice.

**Stonework:** Only fair. See "Decoration" below.

**Decoration:** Large, long-nosed mask centered over doorway in front wall. Similar masks at corners, with central portions, including noses, set at 45 degrees to corners. Panels between masks show inverted V-shapes in lower zone, with seated human figures above, now partly destroyed. Somewhat similar design on rear (east) facade but panels with figures between masks on front are replaced with lateral ear ornaments. See photos and drawings for smaller details. Spaces between ears of corner masks at north and south ends filled with long, lateral ear ornaments.

#### CORNICE

**Form:** Four members; apron-type lower members with recessed and decorated vertical member above. Third member rectangular, with high coping member at top.

**Size:** 1.24 m high overall.

**Projection:** About 0.26 m at bottom.

**Decoration:** Next to lowest member carries zig-zag detante motif, with projecting serpent heads set at 45 degrees at corner.

#### ROOF STRUCTURE

**Description:** Single-wall roofcomb divided into two zones vertically.

**Location:** Over front wall.

**Dimensions:** Overall height about 2.94 m.

**Decoration:** Lower zone, front (west) side, filled with groups of stepped frets, alternating with solid panels. Space above filled with long-nosed masks, differing in design from those seen in upper wall zone of west facade below. Upper zone of rear (east) side filled with lattice-like forms, with very deep recesses (see photos).

#### ARCHITECTURAL STYLE

Chichen-Maya style.

#### COMMENTS

Like several of the other well preserved buildings at Chichen Itza, La Iglesia has been described and illustrated (with varying degrees of accuracy and thoroughness) by numerous individuals. A list of the early investigators begins with Benjamin N. Norman

who spent a week at the site in 1842. Norman was followed (only one week later) by Stephens and Catherwood (1843), Charnay (1888), Le Plongeon (1886), Holmes (1895) and finally Maudslay (1889-1902), who made the first really reliable architectural record.

Modern work at Chichen Itza was initiated by the Carnegie Institution of Washington (1915-1930), and during this period La Iglesia was thoroughly investigated by John S. Bolles as part of a larger project involving the excavation and consolidation of the entire Monjas complex. Bolles' final report was not issued until 1977 although it had been on file at the Peabody Museum at Harvard for many years. While Bolles' book on Las Monjas makes my documentation of this complex more or less redundant, my data do contain some items not covered or not stressed by Bolles.

## **INTERIOR DETAILS**

### **ROOM 1**

#### **DIMENSIONS**

**Length:** 6.51 m.

**Width:** 2.92 m (at north end)

#### **WALLS**

**Height:** 2.62 m; floor to springline.

**Thickness:** Front wall 0.76 m thick at doorjamb.

**Stonework:** Walls faced with small, roughly dressed blocks, similar to those seen on exterior.

**Doorways:** Doorway in west wall 0.95 m wide. Stone lintel above 0.35 m thick.

**Rod Sockets:** No data.

**Cordholders:** Four finger-type cordholders on each side of doorway.

**Rings:** Two stone rings each side of doorway.

**Wall Openings:** Seven vent-type holes in exterior walls; 2 in front (west) wall, 1 in each end wall, and 3 in rear (east wall). All of these just below medial molding, except for central hole in rear wall which is about 0.61 m below medial molding.

**Platforms:** None.

**Other:** Band of stucco glyphs near top of all 4 walls, consisting of narrow borders top and bottom painted blue with double row of glyph blocks between on red background.

#### **VAULTS**

**Springline Offset:** Varies - 0.05-0.11 m.

**Height:** 3.25 m (approx), springline to bottom of molding below capstones.

**Form:** Vault faces have straight sides.

**Stonework:** Vault faced with slab to wedge-shaped stones, only roughly dressed.

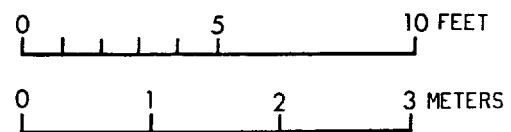
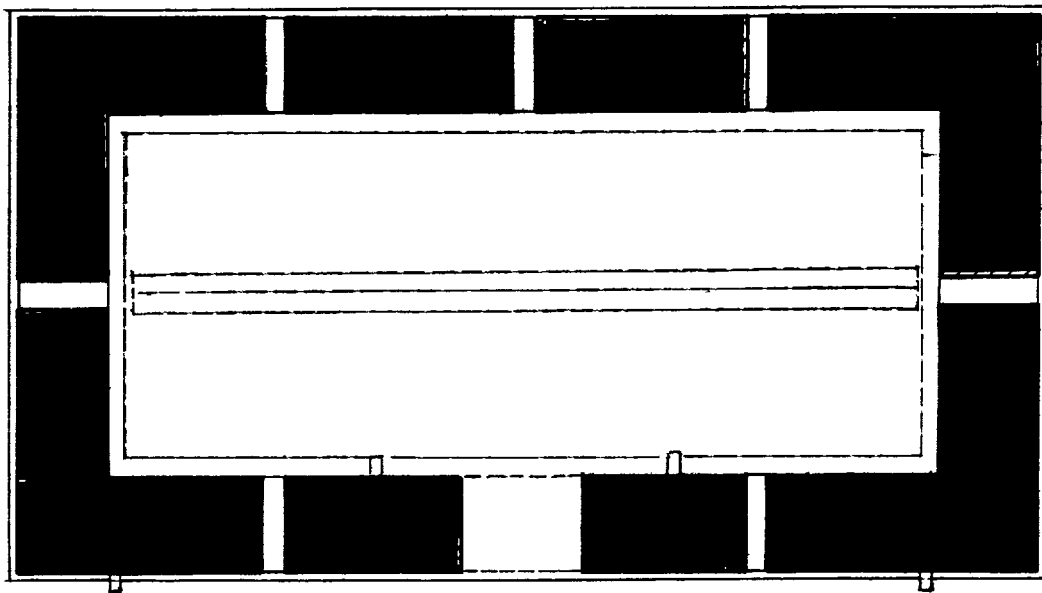
**Capstones:** Vault comes to point as pair of capstones, which rest on top of projecting molding, lean inward to form point (see section).

**Crossbeams:** Three rows of crossbeams. Lowest row (5 beams near both ends of room) just below springline. Two rows in vault above, each with 8 beams (see section).

**Other:** Pair of painted capstones in center of room. These capstones rest on top of projecting molding at tip of vault and come to a point, as do all other capstones in this room.

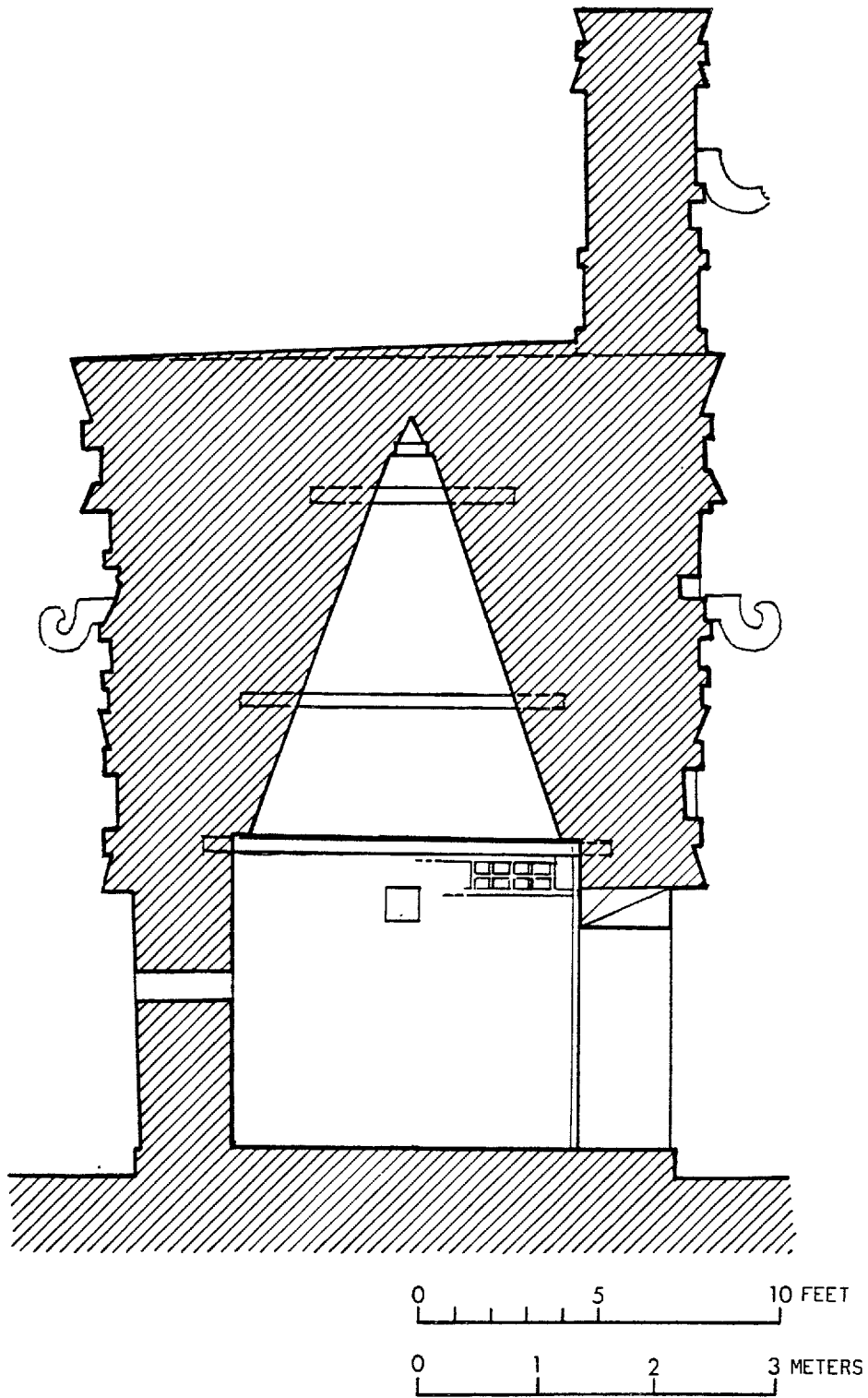
#### OBSERVATIONS

Several details of this room are unusual: 1) number of crossbeams is excessive, given size of room; 2) pairs of capstones coming to a point is unheard of in Puuc regions and 3) band of stucco glyphs beams is excessive, given size of room; 2) pairs of capstones coming to a point is unheard of in Puuc regions and 3) band of stucco glyphs near top of wall on interior is unique, as I have not seen this detail elsewhere.

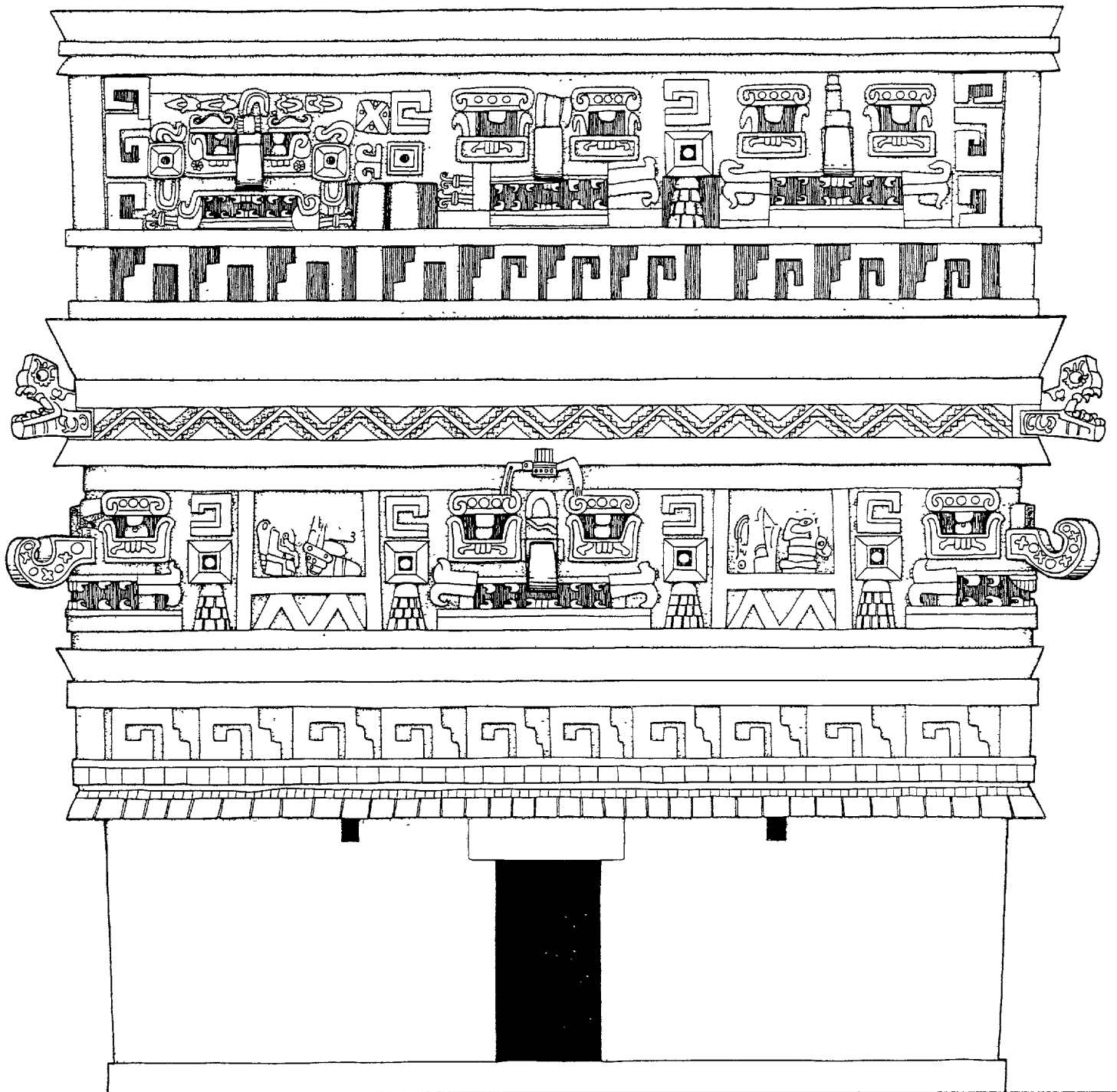


CHICHEN ITZA, Yucatan  
The Church (Monjas Complex)  
G.F. Andrews, 1974

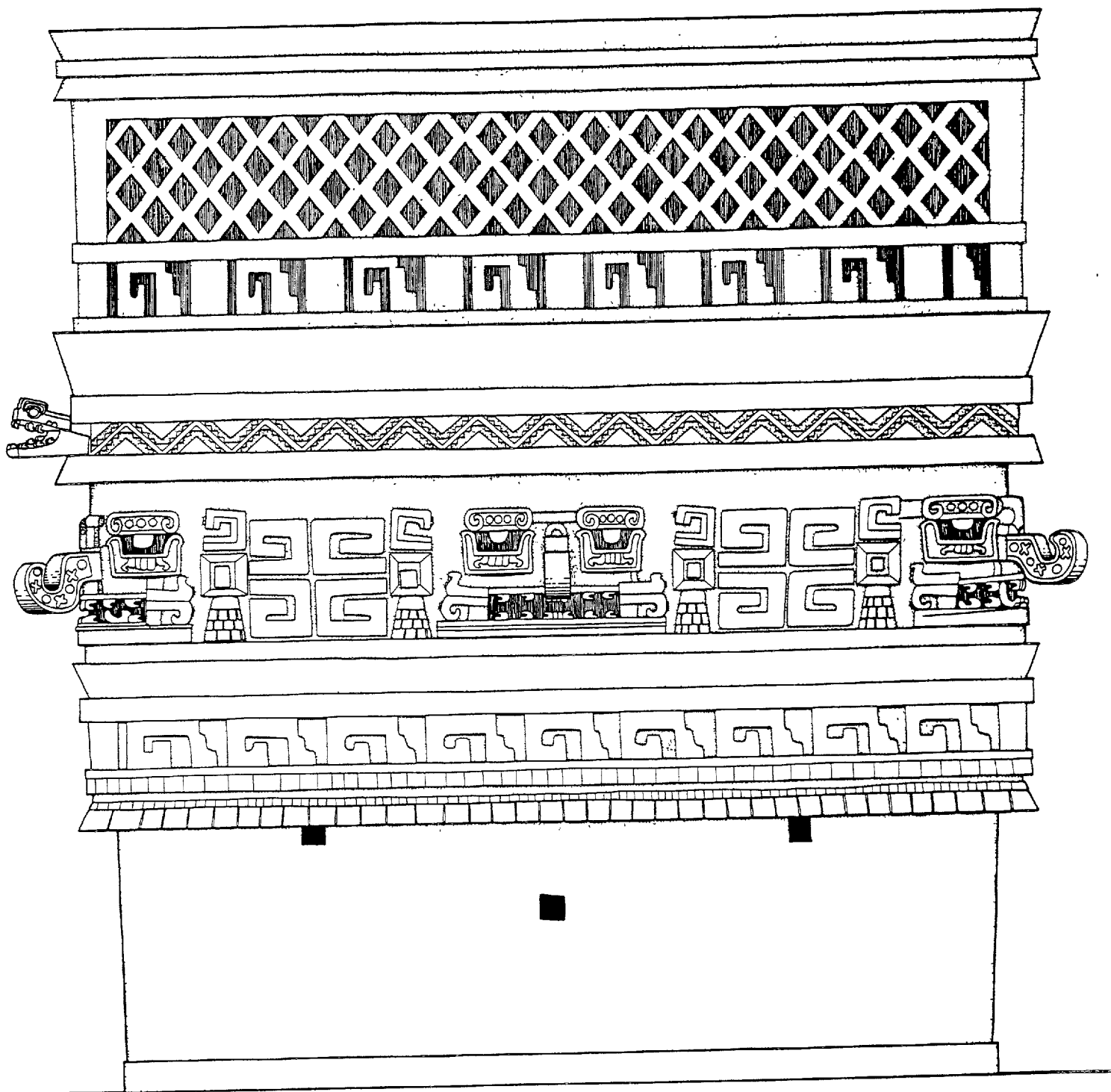




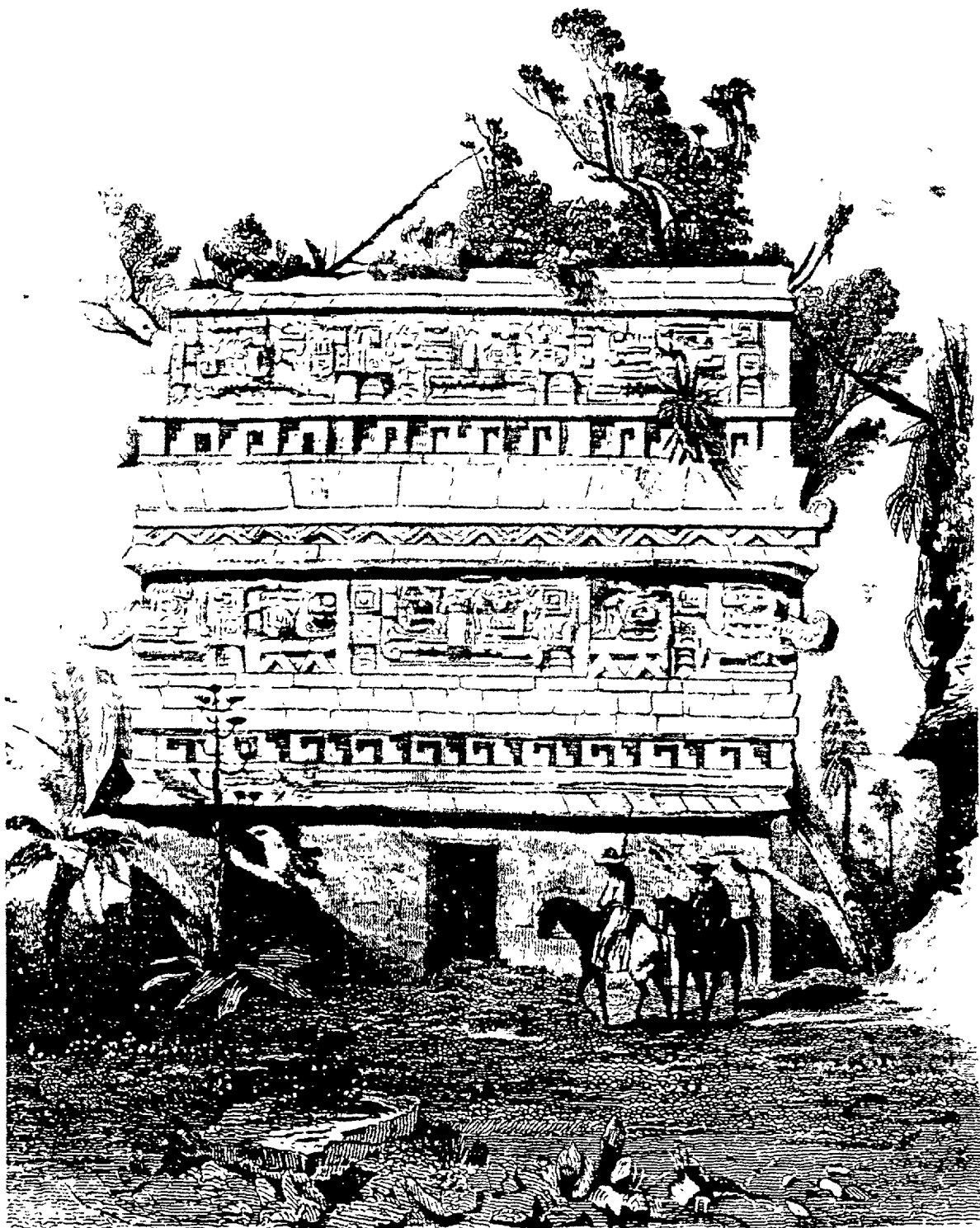
CHICHEN ITZA, Yucatan  
The Church (Monjas Complex)  
G.F. Andrews, 1974



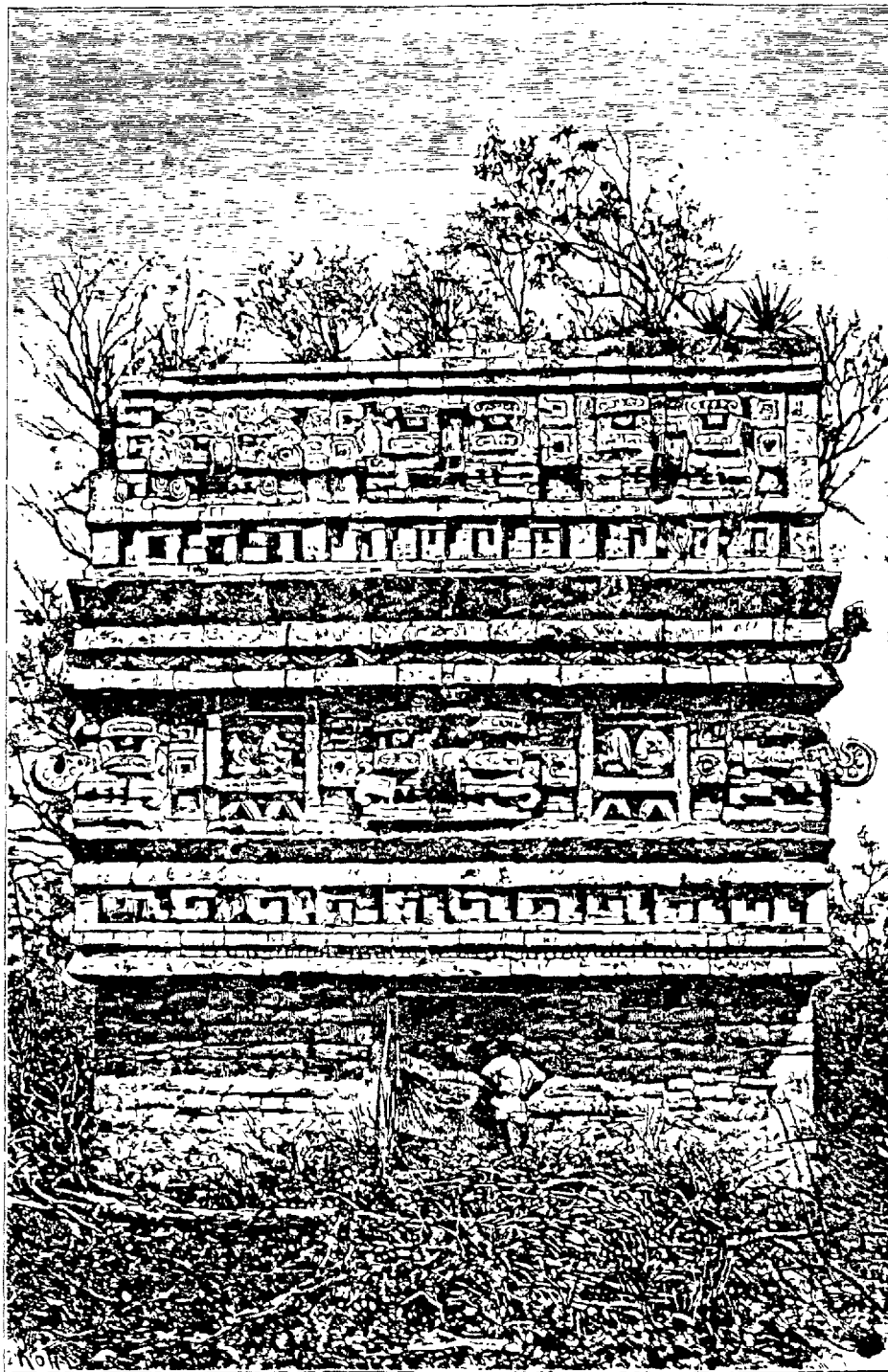
Chichen Itza, The Church (Monjas Complex). West Elevation (restored).



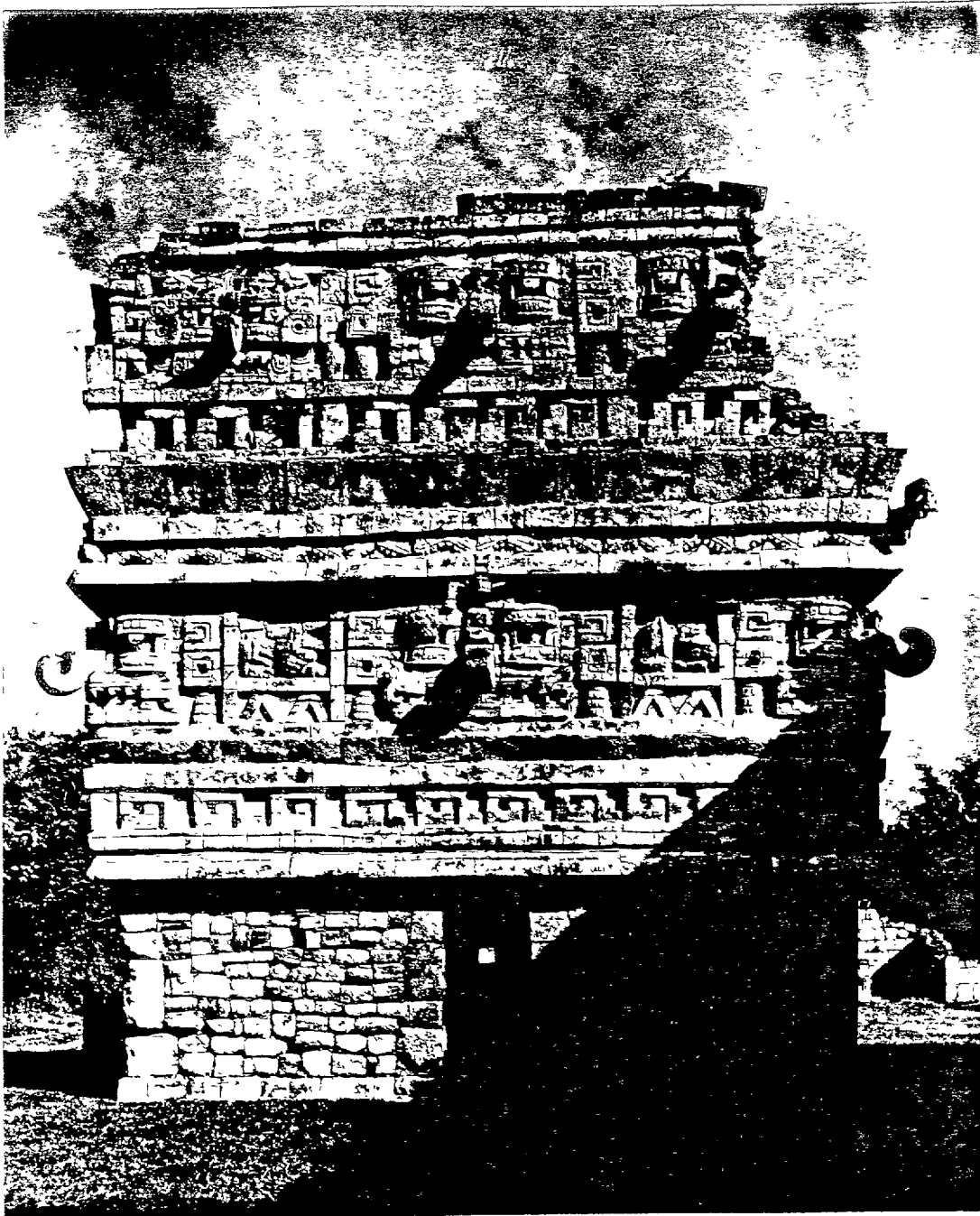
Chichen Itza, The Church (Monjas Complex). East Elevation (restored).



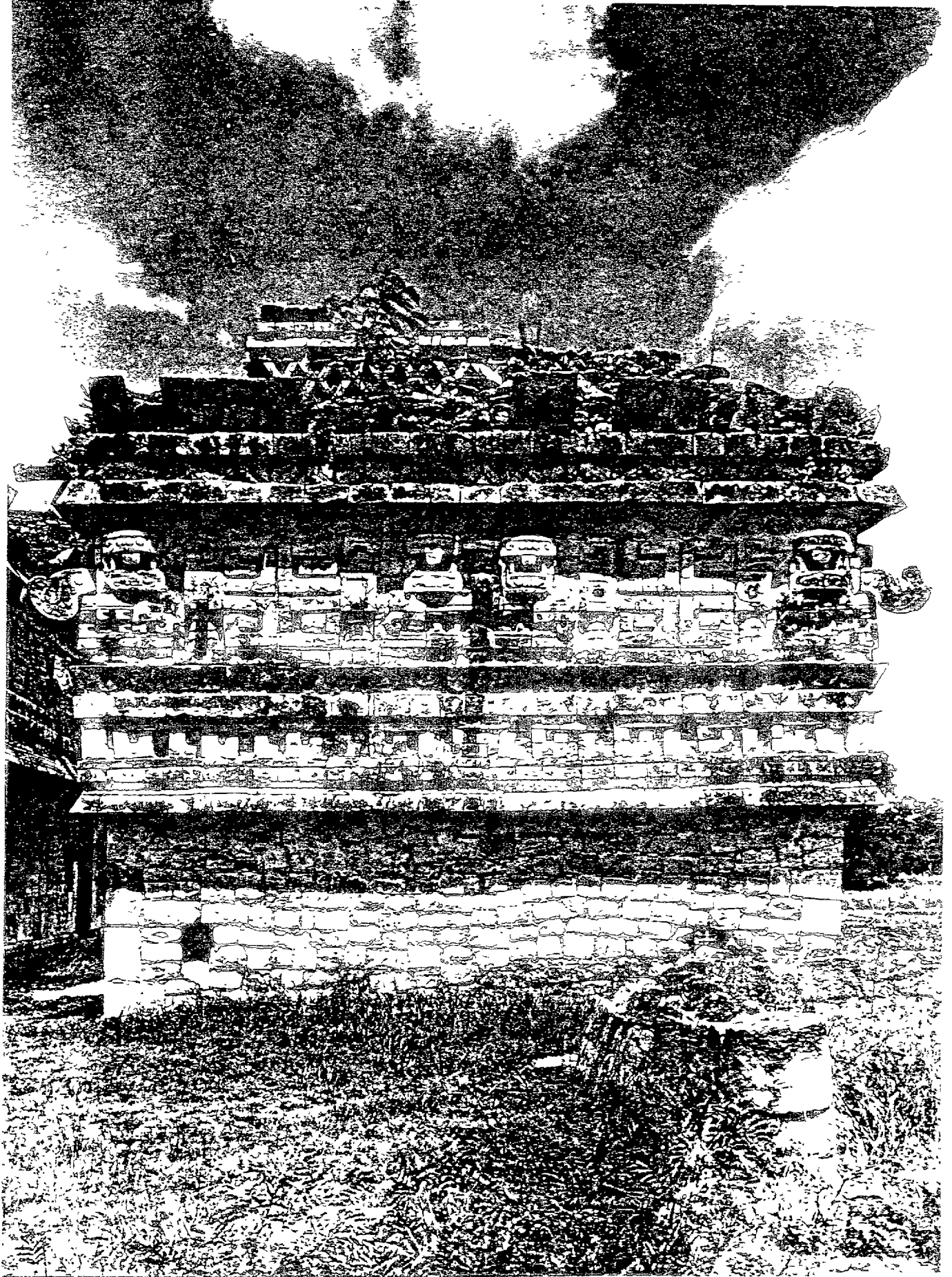
Chichen Itza, La Iglesia (The Church) Drawing by Catherwood



Chichen Itza, La Iglesia (The Church) After Charnay, 1888.



Chichen Itza, The Church (Monjas Complex). West Elevation.

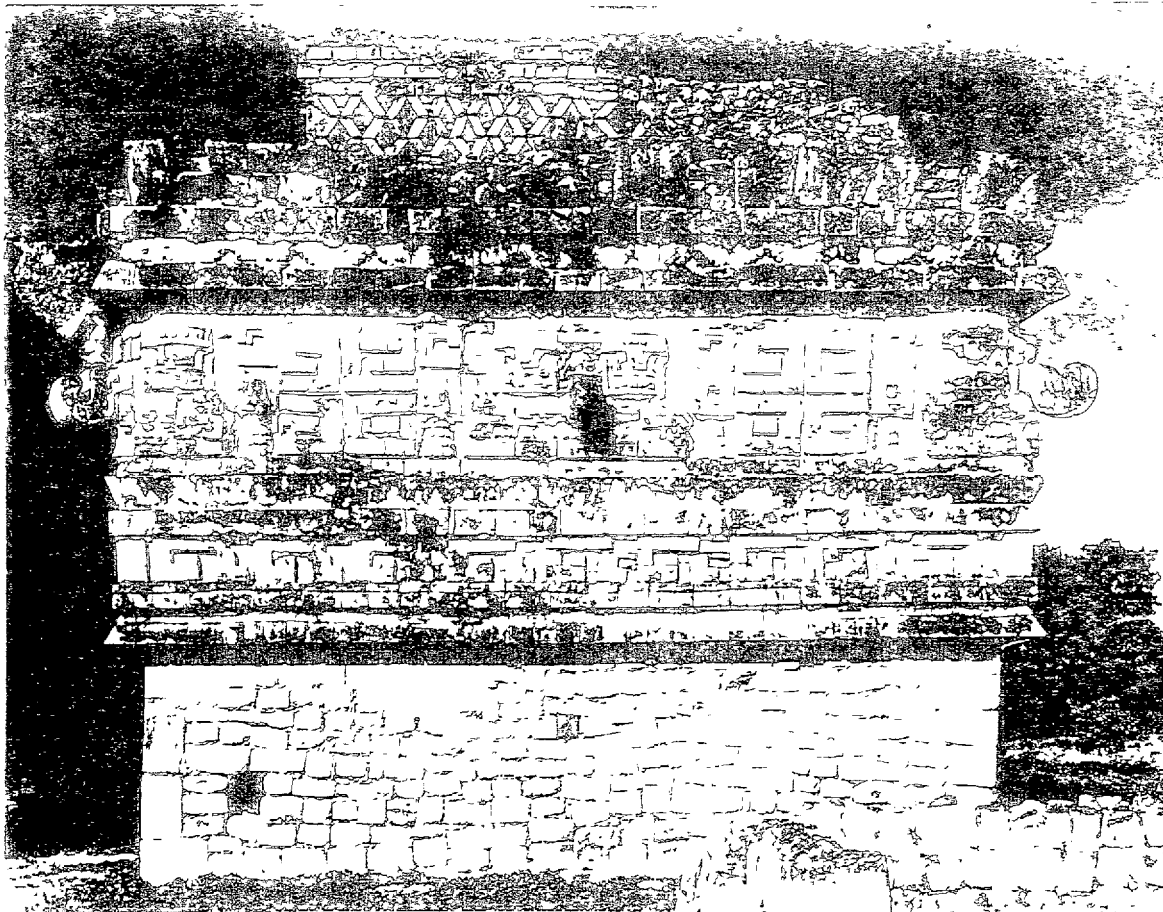


Chichen Itza, Structure 4C1 (Monjas Complex). The Church, East Elevation.





Chichen Itza. Structure 4C1 (The Church). West Elevation.



Chichen Itza, Structure 4C1 (The Church). East Elevation.





SITE: CHICHEN ITZA      NUMBER:      DATE: 6/3/81 &  
3/19/83

## STRUCTURE 4D1 - The Akabdzib

### GENERAL DESCRIPTION

Structure 4D1 is a good-sized range-type building with a total of 18 rooms (see plan). The central section on the west side has two rooms, with a large, solid core behind, and projecting wings on both sides creating a three-part facade on the west side. The core behind the central rooms projects out on the east side in the form of a round-cornered platform with sloping sides. While there are doorways on all four sides of Structure 4D1, the west side should be considered as the front, since the east side, with the projecting central platform, overlooks a large sink-hole.

### ORIENTATION

Main facade faces west.

### EXTERIOR DETAILS

Details below are for north and south wings. Central section, west side, has slightly different dimensions.

#### BASE MOLDING

Form: Single-member, rectangular molding.

Size: Height is 0.27 m.

Projection: 0.075 m at top.

#### LOWER WALL ZONE

Height: 2.17 m, top of base to bottom of medial molding.

Stonework: Walls faced with 7 courses of large, well-cut semi-veneer type blocks, many of which were removed some years ago.

Thickness: Exterior walls about 0.92 m thick except for south wall of Room 1 which is about 1.20 m thick.

Decoration: None.

#### DOORWAYS

Shape: Rectangular.

Jambs: Faced with medium sized blocks, similar to those used in wall facings.

Lintels: Stone lintels, about

#### MEDIAL MOLDING

Form: Three members.

Size: Overall height 0.80 m. Upper member 0.25 m high, central member 0.15 m high.

Projection: About 0.23 m at bottom.

Decoration: None.

#### UPPER WALL ZONE

*Height:* 1.29 m top of medial molding to bottom of cornice.

*Stonework:* Walls faced with 4 courses of large, semi-veneer type blocks moderately well finished.

*Decoration:* None.

#### CORNICE

*Form:* Three members; same as medial molding

*Size:* Overall height about 0.95 m.

*Projection:* 0.12-0.15 at bottom.

*Decoration:* None.

#### ROOF STRUCTURE

None.

#### MASONRY CORE

The masonry core behind Rooms 9 and 10 extends out beyond the face of the building walls on the east side for a distance of 5.67 m. The corners of the projecting portion are rounded and the sloping walls are faced with large stones, 0.38-0.46 m high, 0.40-0.76 m wide, and 0.46-0.61 m deep. These stones have wedge shape in section and are deeply tenoned into hearting. My notes say that the walls of the north and south wings continue on behind the projecting platform for some distance although the medial and cornice moldings of the wings stop where they meet the projecting platform.

Stephens (1843) created some confusion by describing a stairway leading to the top of this platform as follows: "A grand staircase, forty-five feet wide, now entirely in ruins rises in the center to the roof of the building. On each side of the staircase are two doorways; at each end is a single doorway, and the front facing the west has seven. The west front opens upon a large hollow surface, whether natural or artificial is hard to say, and in the center of this is one of those features before referred to, a solid mass of masonry, forty-four feet by thirty-four, standing out from the wall, high as the roof, and corresponding, in position and dimensions, to the ruined staircase on the eastern front"

For once Stephens appears to have gotten his notes confused since the hollow surface (sink hole) he refers to as being on the west side is actually on the east side. Stephens also must be mistaken about the ruined staircase since there is no indication that this feature ever existed "on the eastern front". The solid core behind the central rooms on the west side which stands out from the walls on

the east side had rounded corners and clearly did not have a stairway beyond (to east).

I suspect that the masonry core was built with the idea that it would serve as the support for one or more rooms on the upper level, which simply did not get built. It is also possible that this scheme envisioned a projecting stairway in front of the central rooms on the west side, with a vaulted passageway below, an arrangement which is commonly found on two-story buildings in the Puuc region.

#### ARCHITECTURAL STYLE

Chichen-Maya style. While the construction features of the Akabdzib are similar to those seen in other Chichen-Maya buildings, and the exterior shows no decorative features of any kind, its architectural features are very similar to those seen in a number of classic Puuc Intermediate style buildings, such as Structure 4 at Chacmultun and several of the buildings of the South Acropolis (Dove-Cotes group) at Uxmal. In all cases, the exteriors are marked by plain lower and upper wall zones, and both medial and cornice moldings have three members, with plain, apron-type members top and bottom, separated by a narrow rectangular member. At this point, I am uncertain as to what to make of this relationship but the similarities of the building profiles seems more than accidental.

#### COMMENTS

Like many other buildings at Chichen Itza, the Akabdzib was first reported by John Lloyd Stephens (1843). Following Stephens, additional descriptions were provided by Charnay (1888), Holmes (1895), Maudslay (1889-1902), Seler (1909), Morley (1927), Maler (1932), Willard (1933), Palacios (1935), Beyer (1937) and Ruppert (1952). Ruppert's report is by far the most detailed, as far as architecture is concerned.

While the Akabdzib is an interesting example of a large building in the Chichen-Maya architectural style, it is actually better known for the sculptured lintel over one of its doorways (to Room 2) which includes a seated human figure and hieroglyphic inscriptions. See Maudslay (1889-1902, pl. 19) for early drawings of this stone.

#### CONSTRUCTION SEQUENCES

Rooms 9 and 10, central section, west side, were clearly built prior to the construction of the adjacent wings and solid core behind. The roof line of these rooms is lower than that of wings, medial and cornice moldings are lower than those of wings, and walls and moldings of Rooms 9 and 10 run behind those of wings. Solid

core behind Rooms 9 and 10 built at same time as north and south wings although Ruppert (1952) believed that both core and wings were built in two stages (vertically) as part of normal construction sequences. I would guess that very little time elapsed between the erection of Rooms 9 and 10 and the balance of the building since there are no significant changes in the architectural details between the two parts of the building.

## INTERIOR DETAILS

### ROOM 1

See separate data sheet.

### ROOM 2

Length: 6.0 m.

Width: 2.50 m.

Wall Thickness: Dividing wall to front room (Room 1) 0.92 m thick.

Doorway: Doorway in dividing wall to Room 1 = 0.80 m wide. Carved stone lintel above.

### ROOM 3

Length: 7.21 m.

Width: 2.55 m.

Doorway: 0.89 m wide.

### ROOM 4

Length: 7.31 m.

Width: 2.55 m.

Doorway: 0.92 m wide

Other: Red handprints on rear wall.

### ROOM 5

Length: 8.38 m.

Width: No data.

### ROOM 6

No data

### ROOM 7

No data.

### ROOM 8

No data.

### ROOM 9

See separate sheet.

### ROOM 10

Length: 4.31 m.

Width: 2.46 m.

Doorway: 0.92 m wide

### ROOM 11

Length: 7.22 m.

Width: No data.  
Doorway: 0.92 m wide.

**ROOM 12**

Length: 8.26 m.  
Width: 2.40 m.

**ROOM 13**

Length: 7.30 m.  
Width: No data.  
Doorway: 0.92 m wide.

**ROOM 14**

Length: 5.72 m.  
Width: 2.67 m.  
Wall Thickness: Front wall and north end wall 0.92 m thick.

**ROOM 15**

Length: 5.72 m.  
Width: 2.57 m.

**ROOM 16**

No data.

**ROOM 17**

No data.

**ROOM 18**

Length: No data.  
Width: 2.40 m.

GENERAL NOTE: Details of Rooms 2-8 and 11-18 similar to those seen in Room 1. Details of Room 10 similar to those seen in Room 9.

**INTERIOR DETAILS**

**ROOM 1 (Exterior room, south end)**

**DIMENSIONS**

Length: 6.00 m.  
Width: 2.60 m.

**WALLS**

Height: 2.80 m (approx.) floor to springline.  
Thickness: Exterior (south) wall, 1.21 m thick at doorjambs.  
Stonework: Walls faced with roughly dressed blocks, about 0.35 x 0.34 m on face, 0.30 m deep.  
Doorways: Exterior doorway 1.31 m wide. Doorway in dividing wall to rear room (Room 2) 0.80 m wide.  
Rod Sockets: No data.  
Cordholders: Finger-type cordholders high and low, both sides of exterior doorway.

**Rings:** None.

**Wall Openings:** Small, vent-type holes both sides of exterior doorway; bottom about even with bottom of lintel over doorway.

**Platforms:** None.

**Other:** Floor to rear room (Room 2) raised about 0.27 m above floor of this room.

#### VAULTS

**Springline Offset:** Varies - 0.05-0.08 m. Offsets in end walls at same height.

**Height:** 1.77 m (approx.), springline to bottom of molding below capstones.

**Form:** Vault faces have straight sides.

**Stonework:** Vault faced with 9 courses of roughly dressed, rectangular slabs with beveled faces. Some vault stones have slight wedge shape. Springline course 0.61 m deep, courses above 0.40-0.46 m deep. Courses get smaller from bottom to top.

**Capstones:** Capstone span about 0.30 m. Molding below capstones about 0.12 m high.

**Crossbeams:** Three rows of crossbeams. Lowest row in 1st course of stones below springline. Middle row about 1.10 m above springline, upper row just below capstone molding.

#### OBSERVATIONS

Lintel over doorway in dividing wall to Room 2 is carved with seated human figure and hieroglyphic inscriptions. See Stephens (1843, pl XXVIII), Maudslay (1889-1902, fig. ) and Maler (1971) for details.

#### ROOM 9

##### DIMENSIONS

**Length:** 8.30 m.

**Width:** 2.46 m.

##### WALLS

**Height:** 2.38 m, floor to springline.

**Thickness:** Exterior wall 0.92 m thick at doorjambs.

**Stonework:** Walls faced with very roughly dressed blocks, deeply tailed into hearting.

**Doorways:** Exterior doorways 0.93 m wide. Stone lintels above.

**Rod Sockets:** No data.

**Cordholders:** No data; facing stones removed.

**Rings:** None.

**Wall Openings:** Two vent-type holes in rear (east) wall about 0.20 m wide and 0.30 m high. One vent-type hole in south wall, 0.27 m wide and 0.33 m high.

**Platforms:** None.

**Other:**

#### VAULTS

**Springline Offset:** Varies, up to 0.04 m.

**Height:** 1.74 m, springline to bottom of molding below capstones.

**Form:** Vault faces have straight sides.

**Stonework:** Vault faced with rectangular slabs with beveled faces.

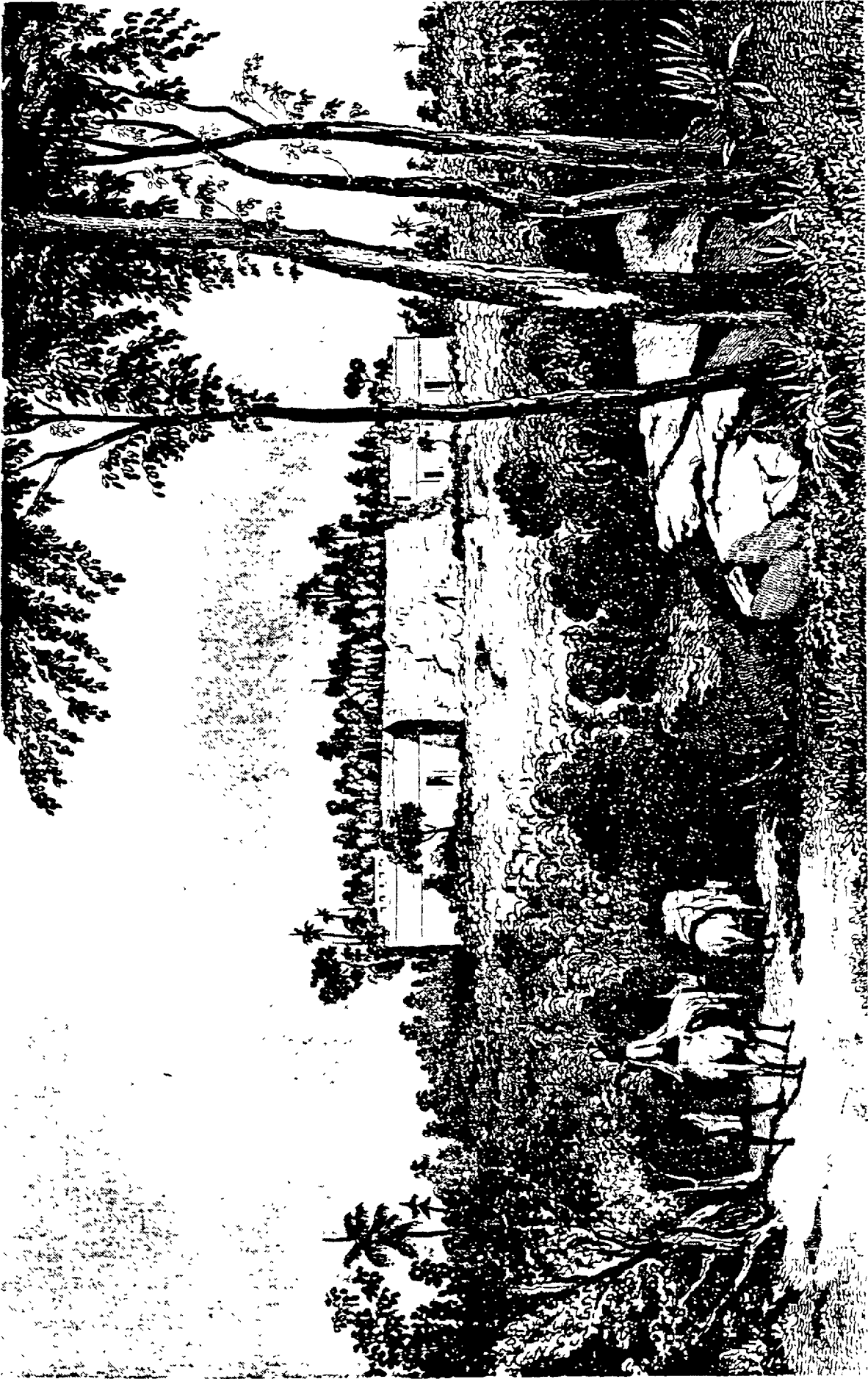
**Capstones:** Capstone span about .25 m. Molding below capstone 0.20 m high.

**Crossbeams:** Pairs of crossbeams near both ends and near center of room, just below springline. None noted in vault.

#### OBSERVATIONS

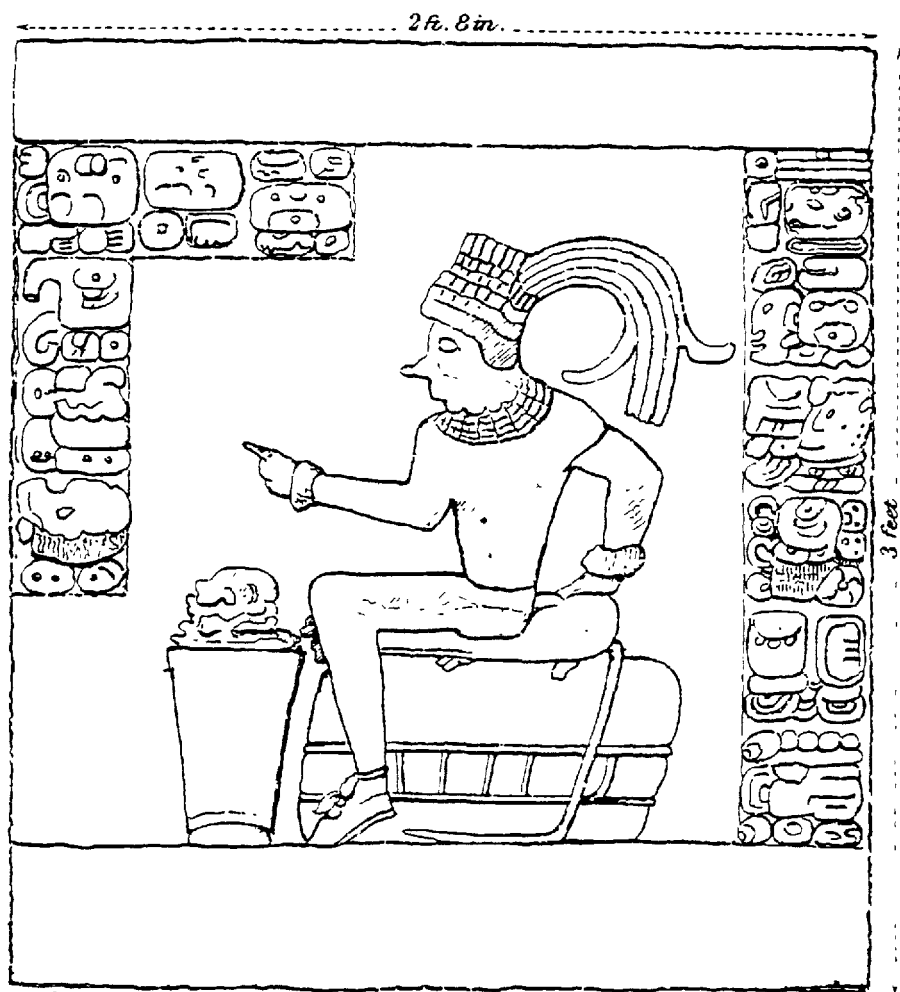
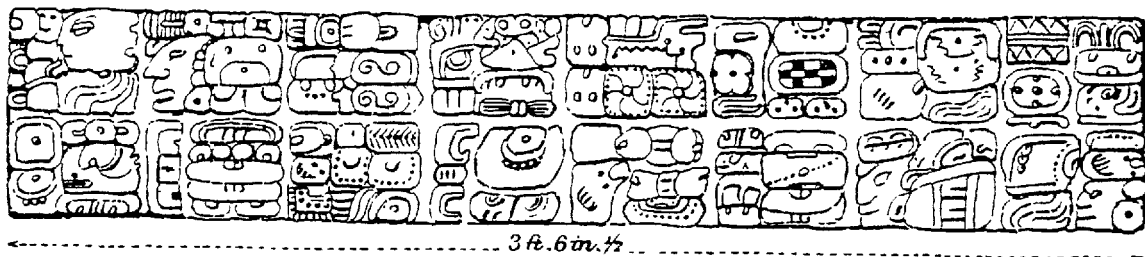
Details of Room 10 is similar.





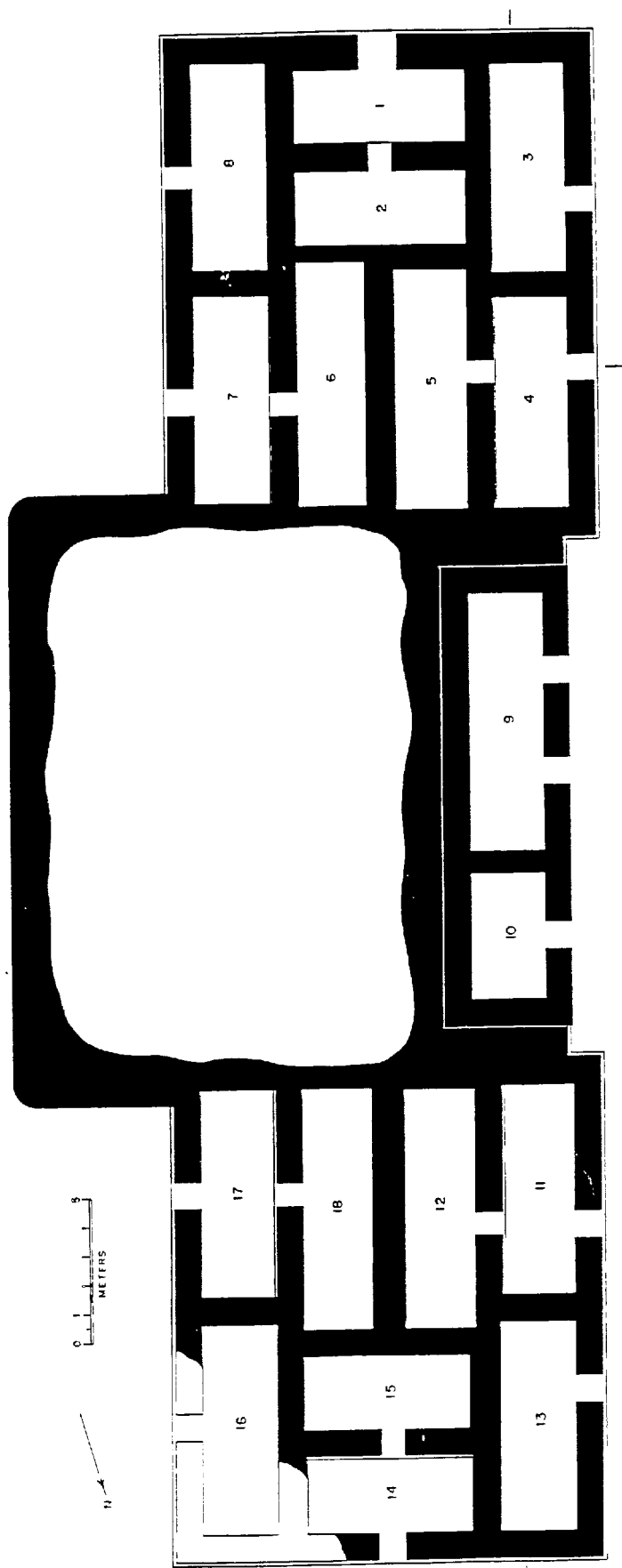
Chichen Itza, Structure 4D1 (Akabdzib). East Elevation. (Drawing by Catherwood)





*Drawing on Soffite or under side of Doorway*

Chichen Itza, Structure 4D1 (Akabdzib). Sculptured Lintel (Drawing by Catherwood)



Chichen Itza, Structure 4D1 (Akabdzib). Floor plan (after Ruppert).

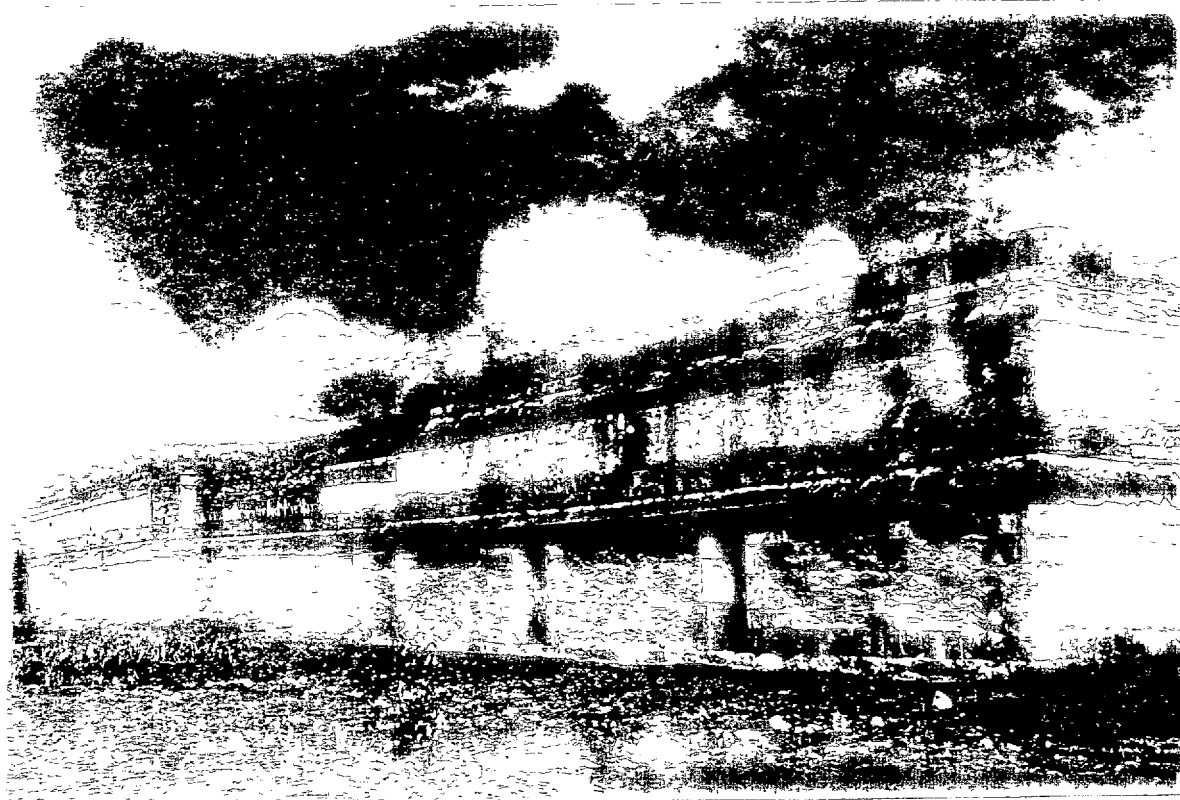
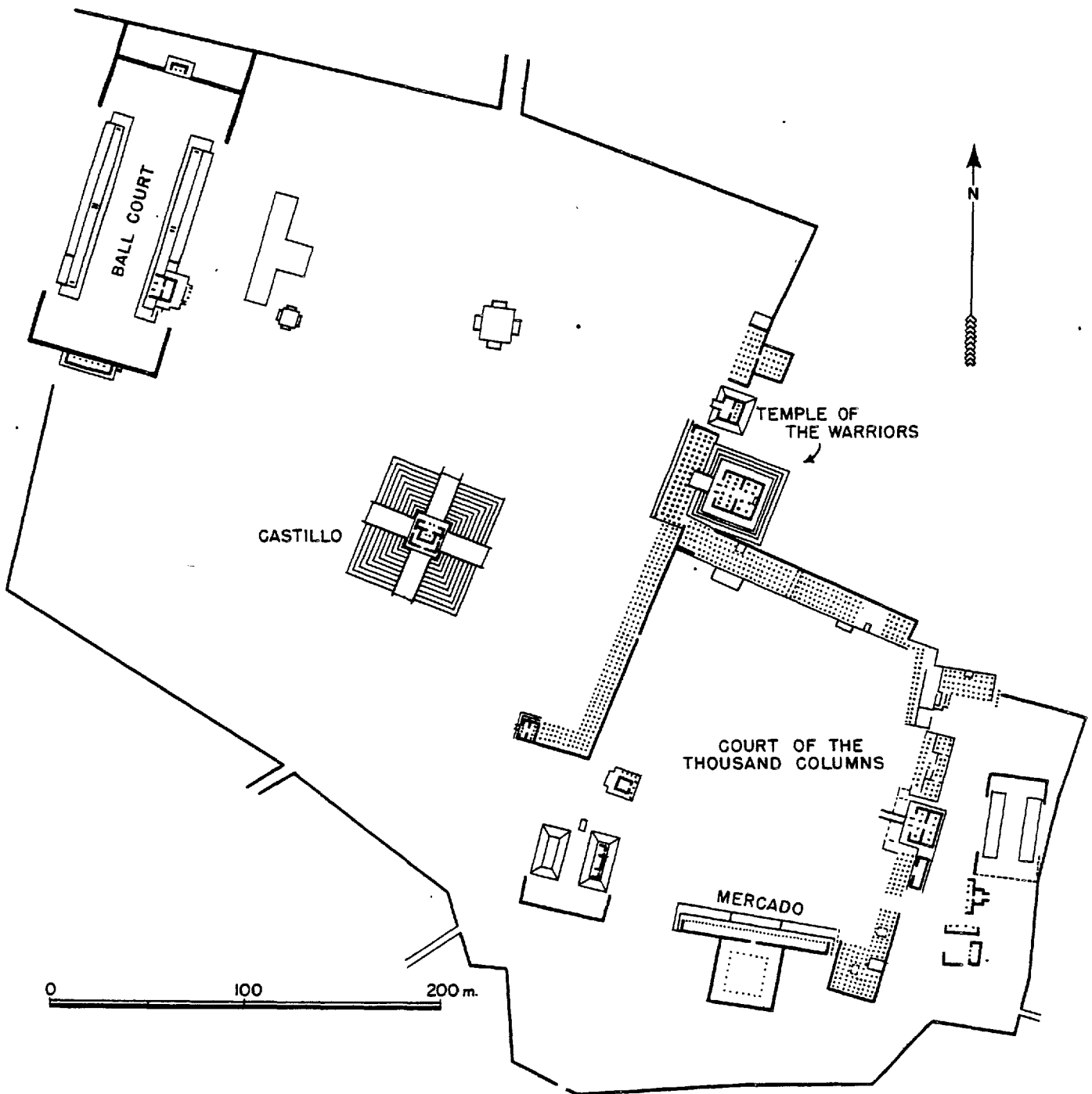
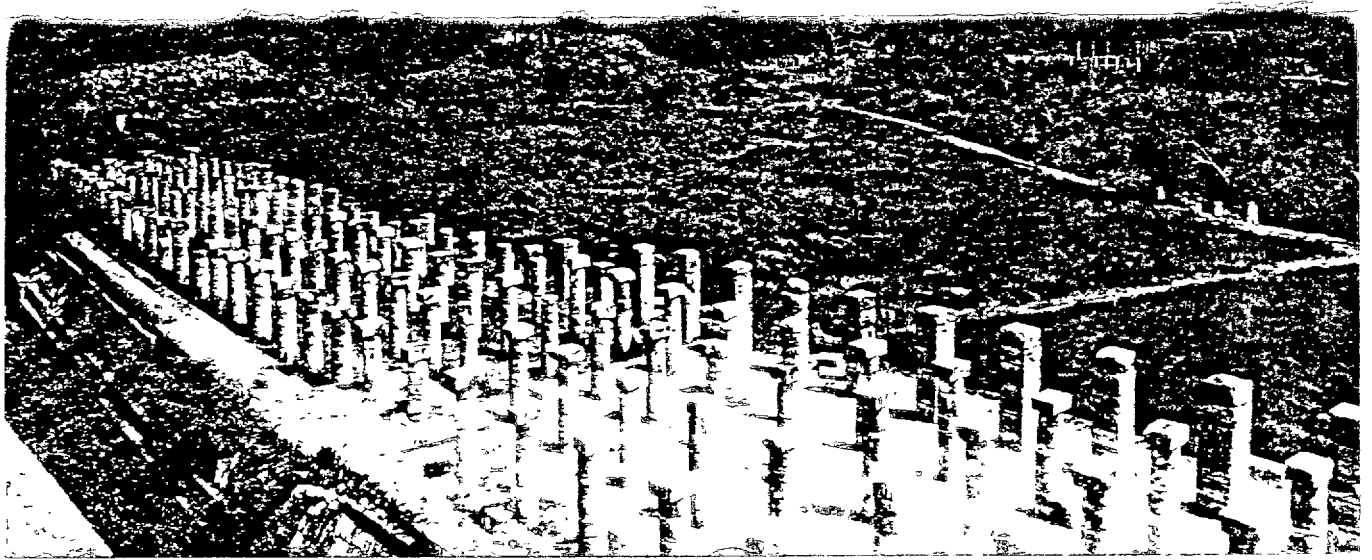


Photo of the building - The - August 1968





Chichen Itza, Great Northern Terrace and Toltec-Chichen Structures.



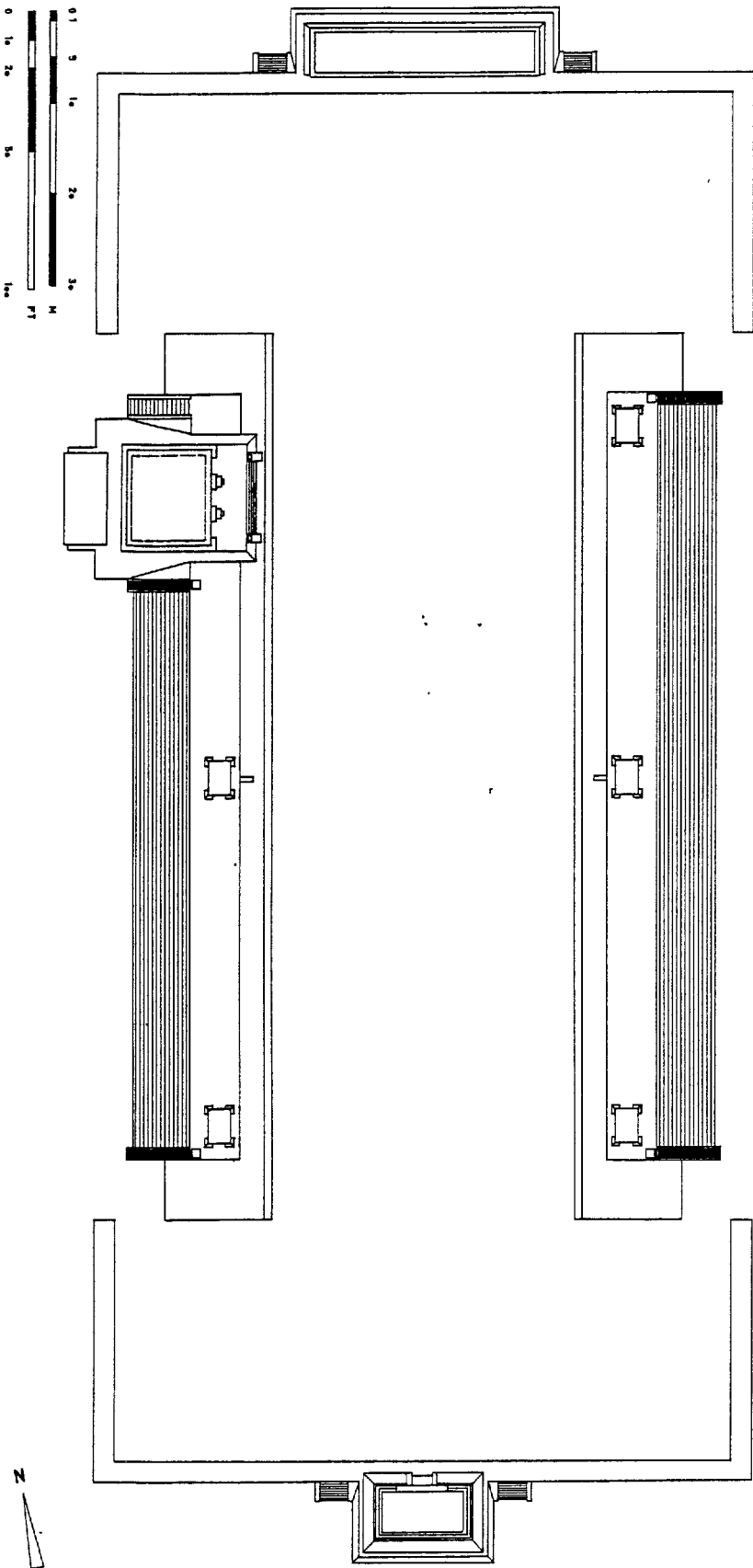
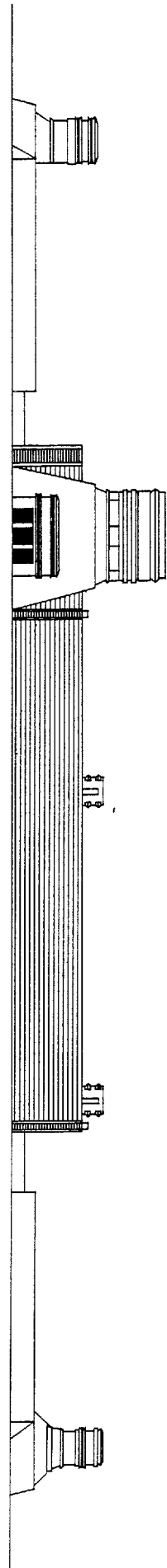
Chichen Itza. Court of the Thousand Columns



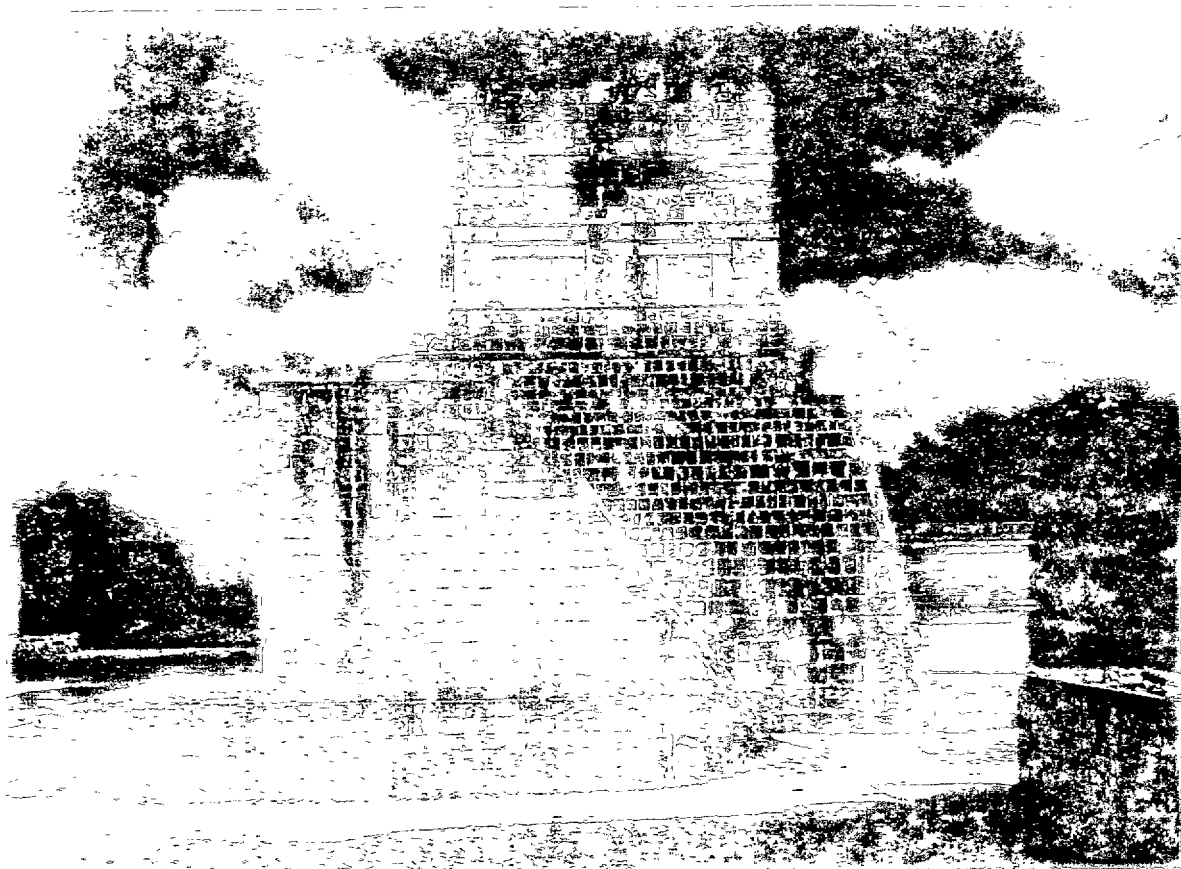
Chichen Itza, Sacred Cenote.



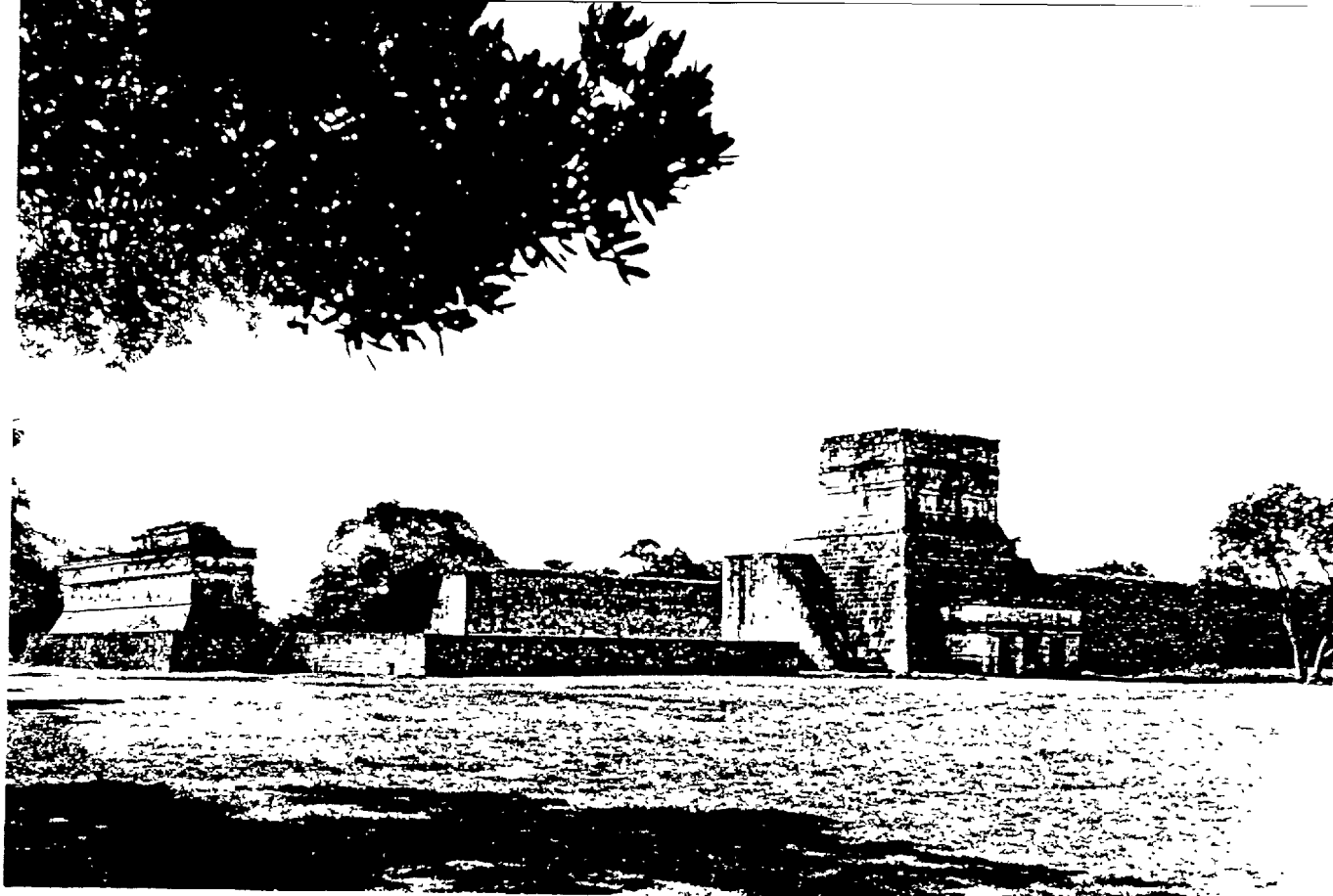




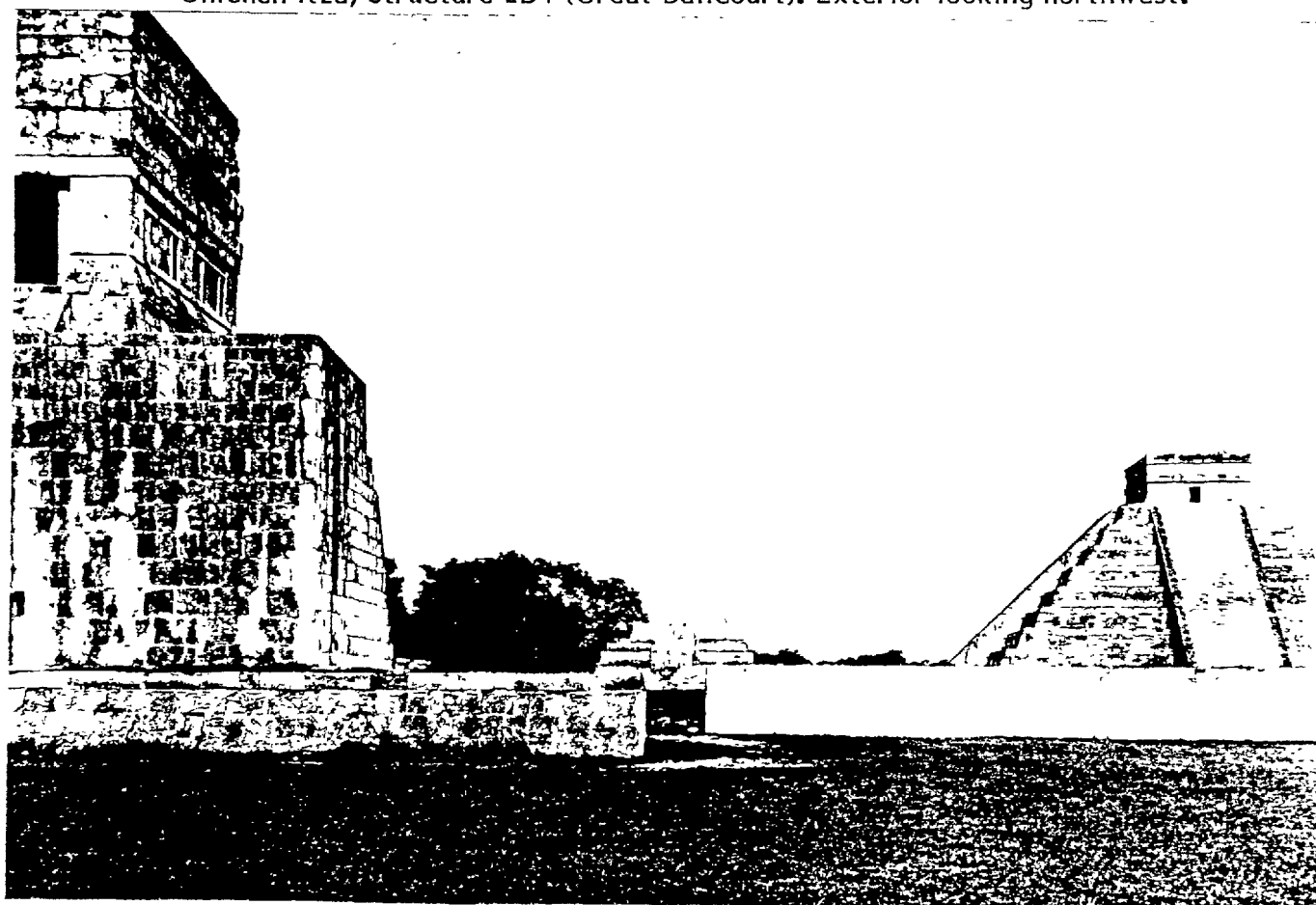
Chichen Itza, Structure 2D1 (Great Ballcourt). Plan.



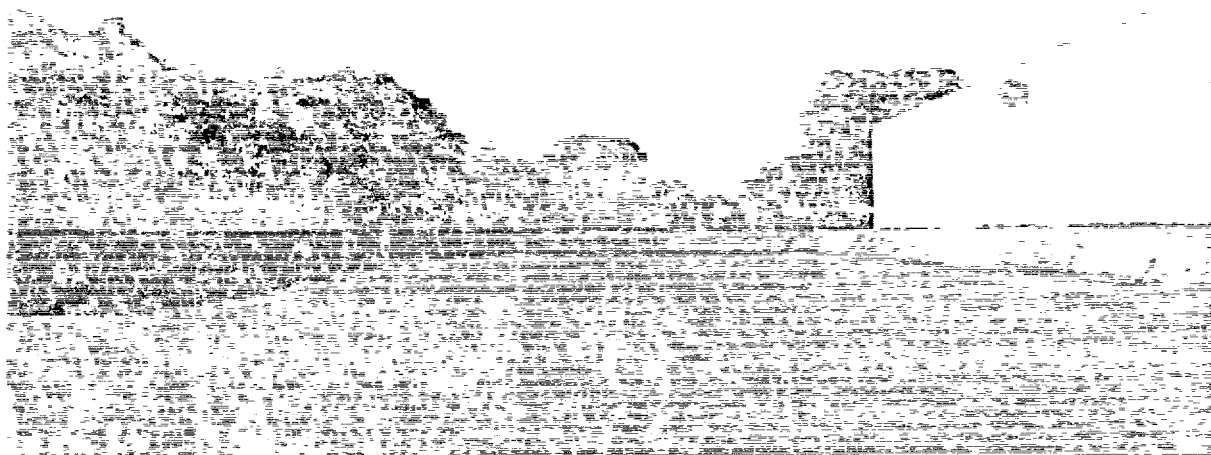
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Chichen Itza, Structure 2D1 (Great Ballcourt). Exterior looking northwest.



Chichen Itza, Structure 2D1 (Great Ballcourt). View from south end, looking east.



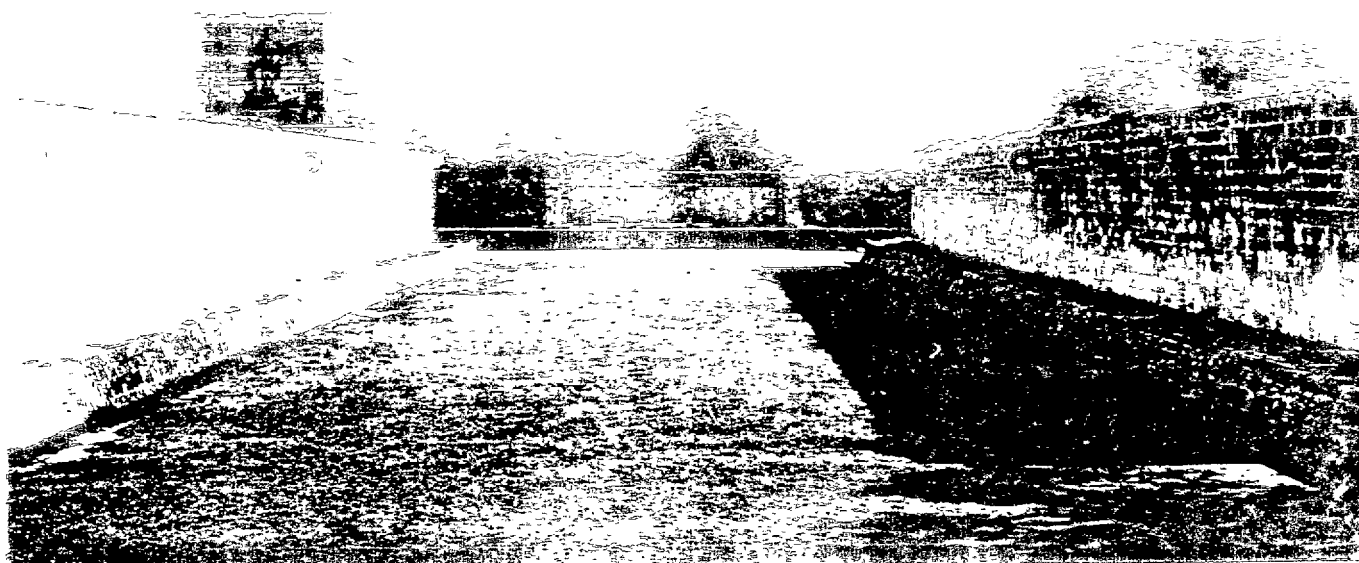
CHICHEN ITZA, Structure 2D1 (Great Ball Court). View looking north



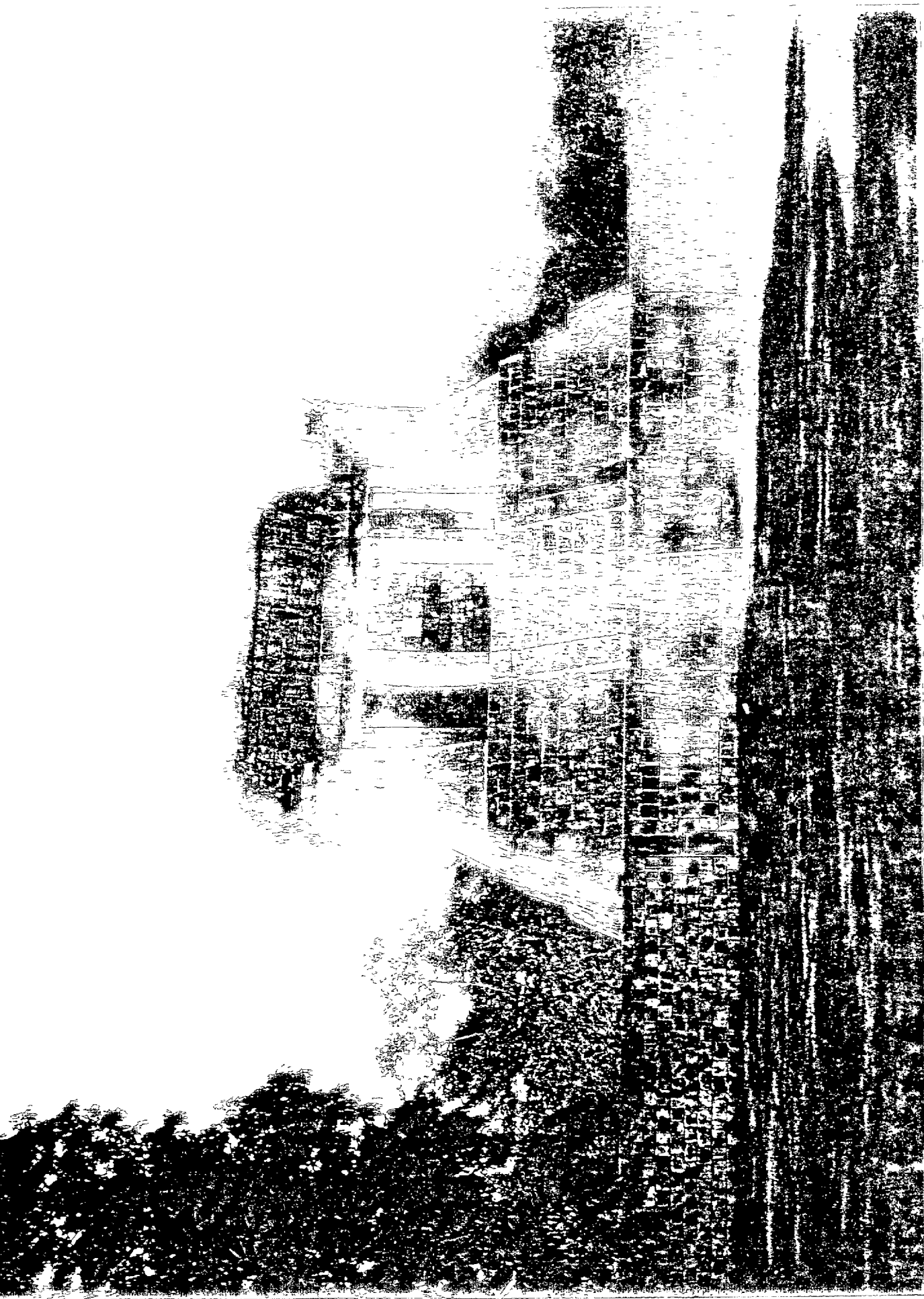
CHICHEN ITZA, Structure 2D1 (Great Ball Court). View looking south.



Chichen Itza. Structure 2D1 (Great Ballcourt). View looking south.



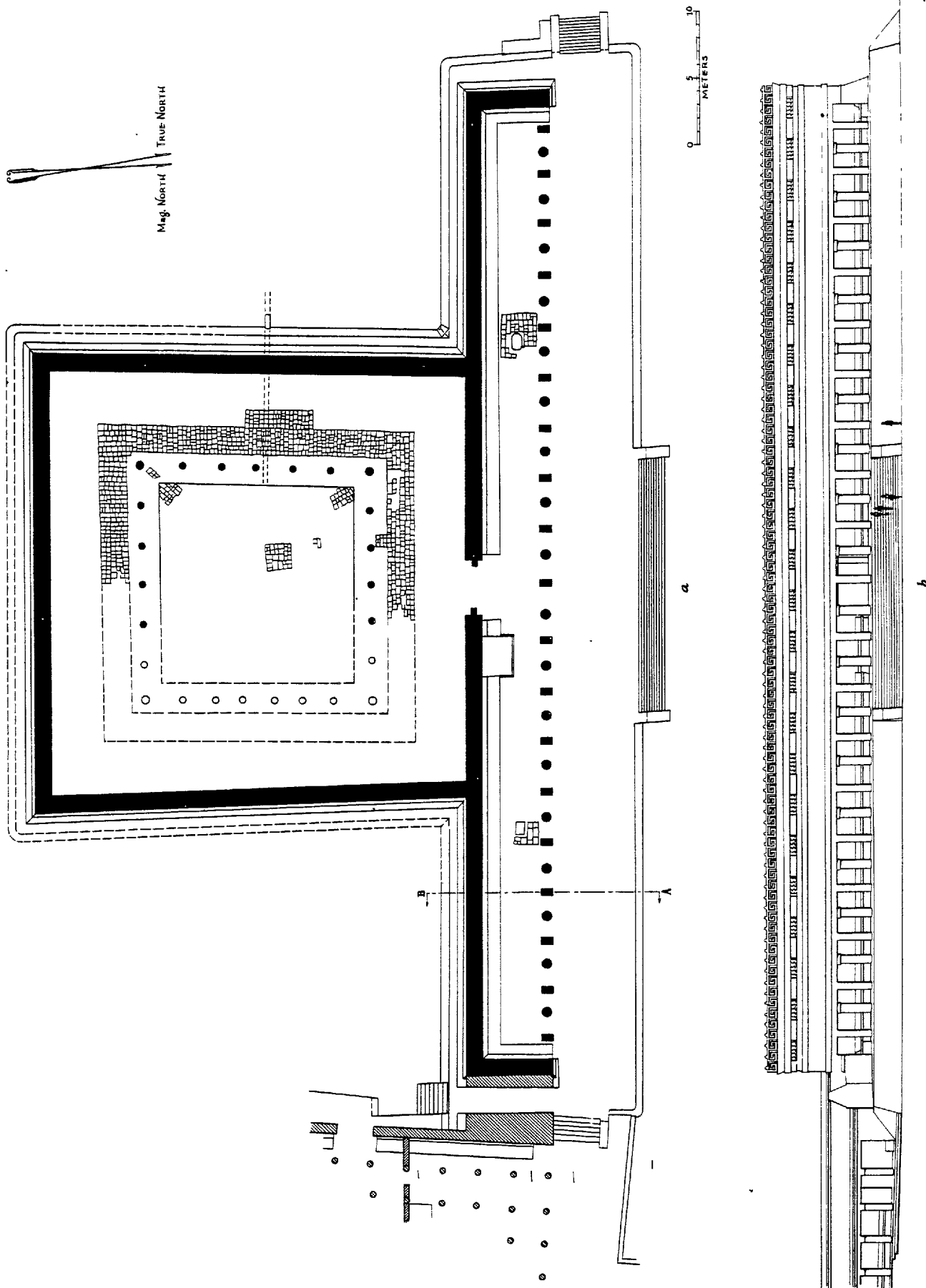
Chichen Itza. Structure 2D1 (Great Ballcourt). View looking south.



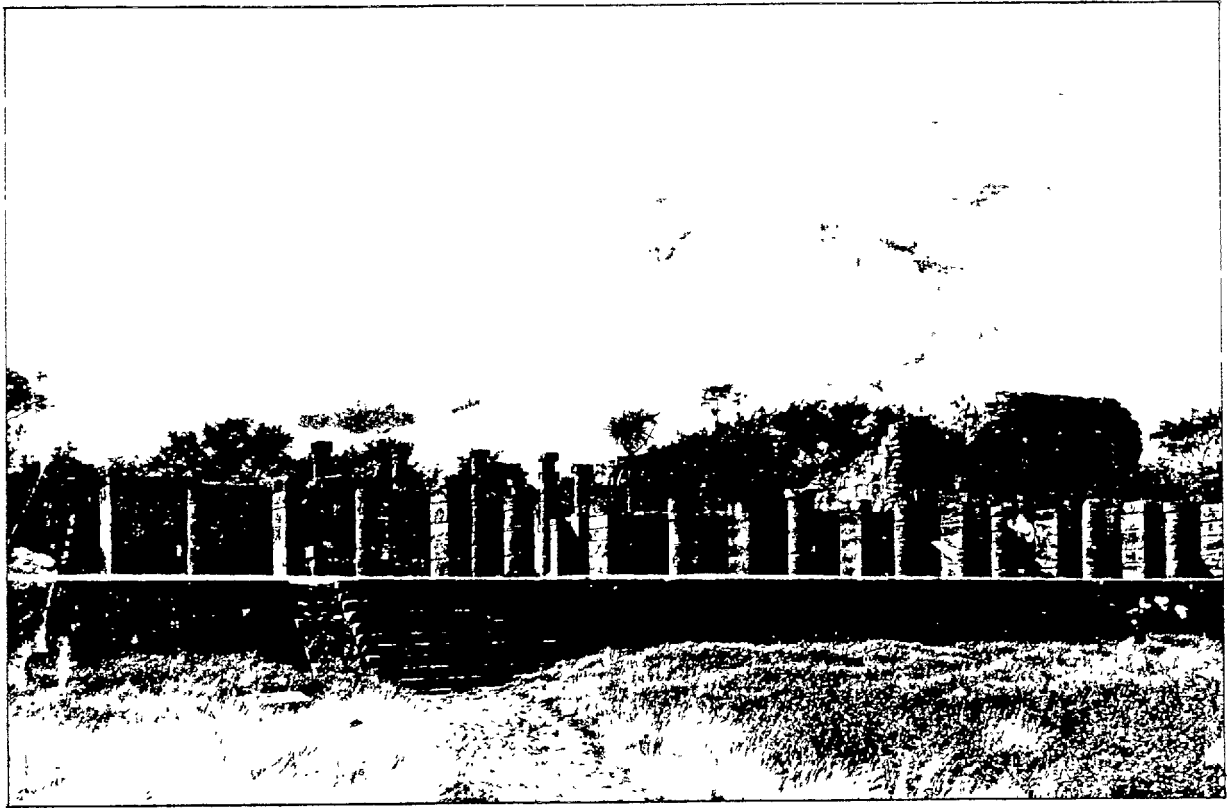
Michigan State University, East Lansing, Michigan



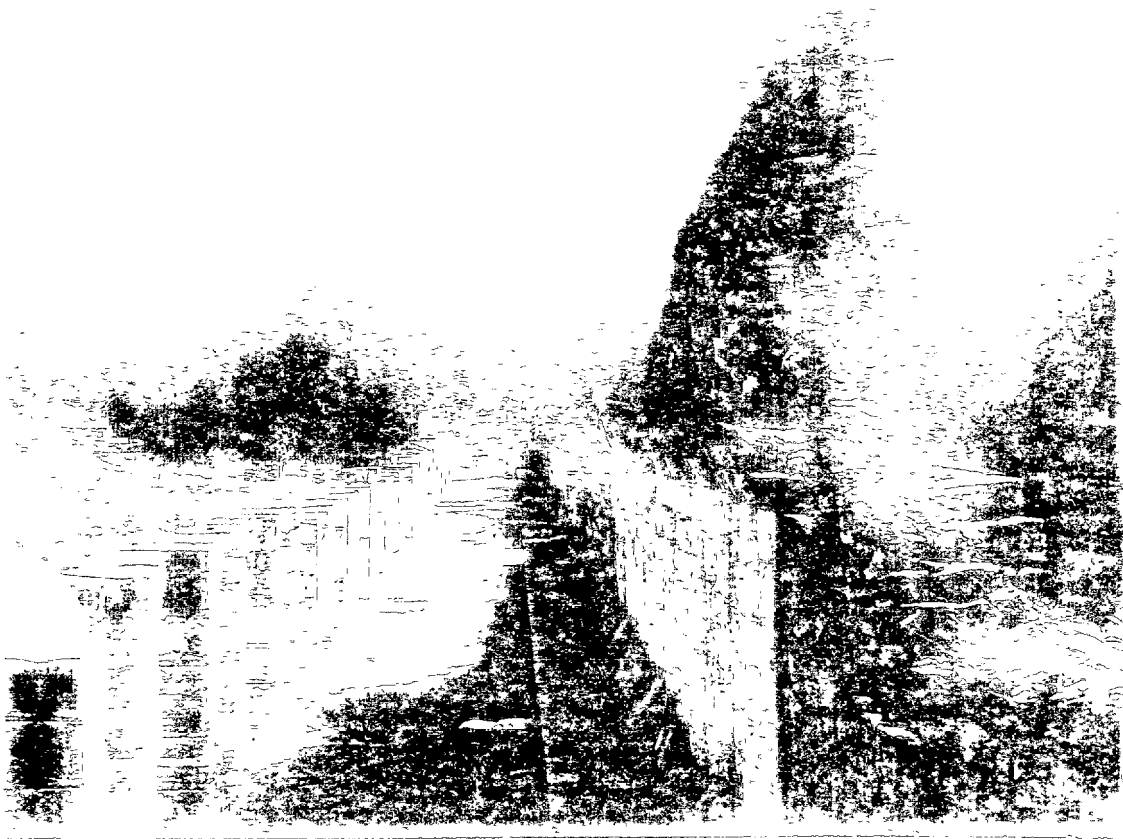




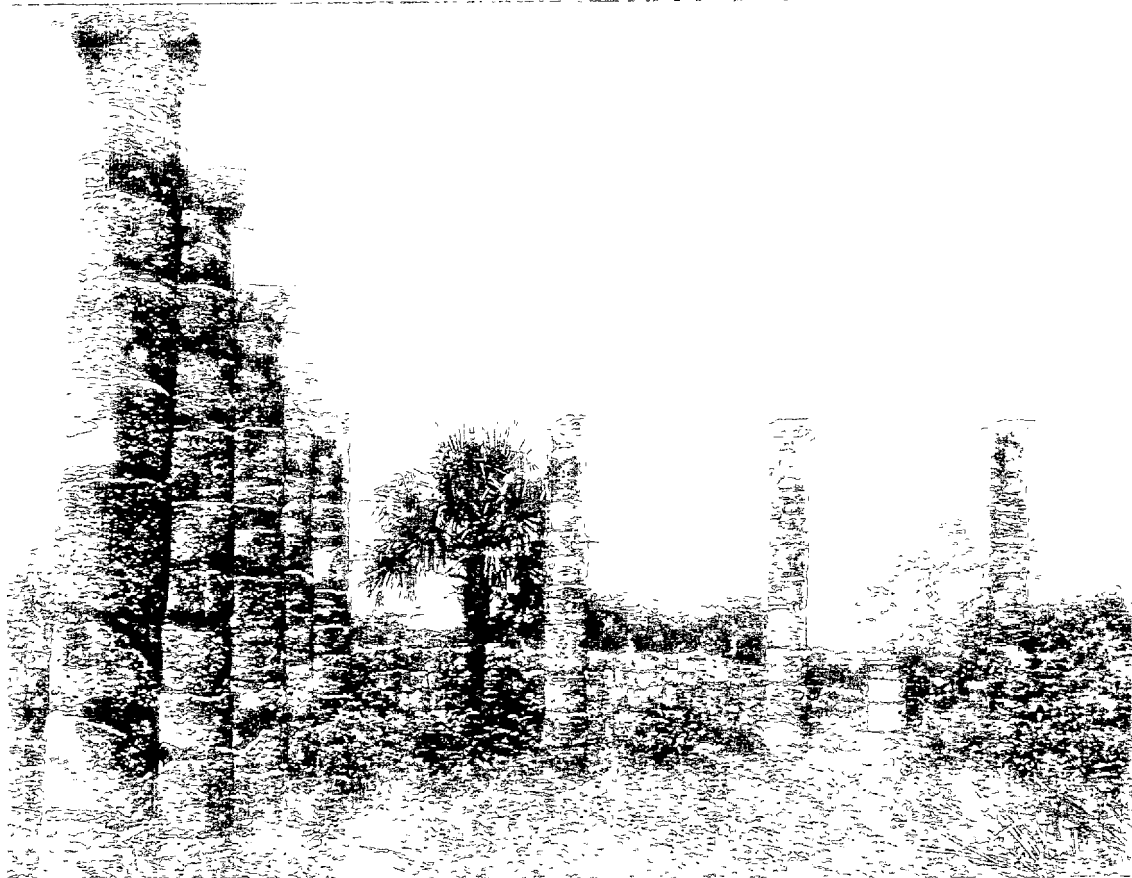
Chichen Itza, Structure 3D11 (The Mercado). Plan and Elevation (after Ruppert, 1943).



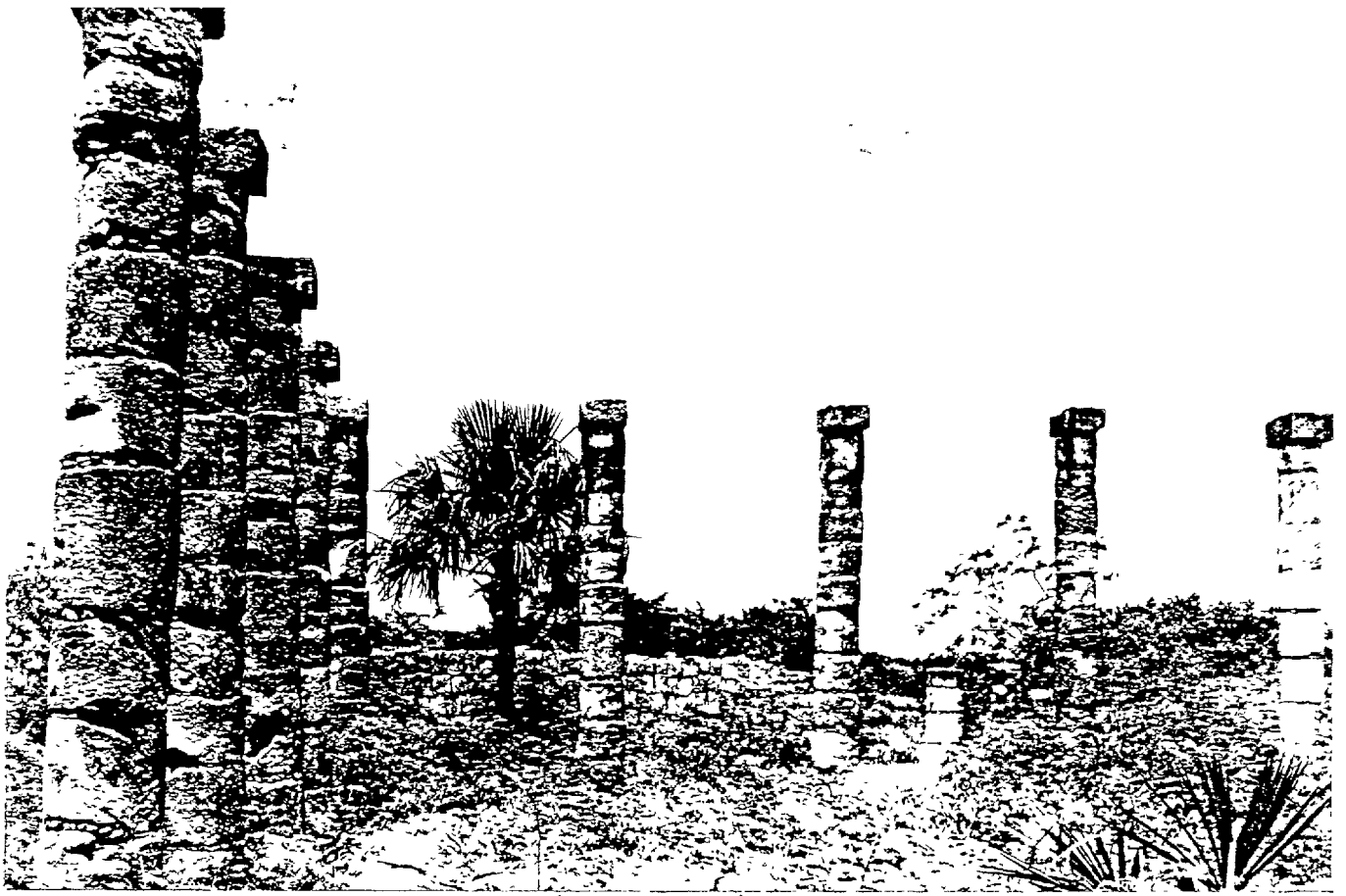
Chichen Itza, Structure 3D11 (The Mercado). Main facade.



Chichen Itza, Structure 3 (The Temple of the Warriors)



Chichen Itza, Structure 3D11 (The Morcuel's Inner Palace)



Chichen Itza, Structure 3D11 (The Mercado). Columns around interior patio.

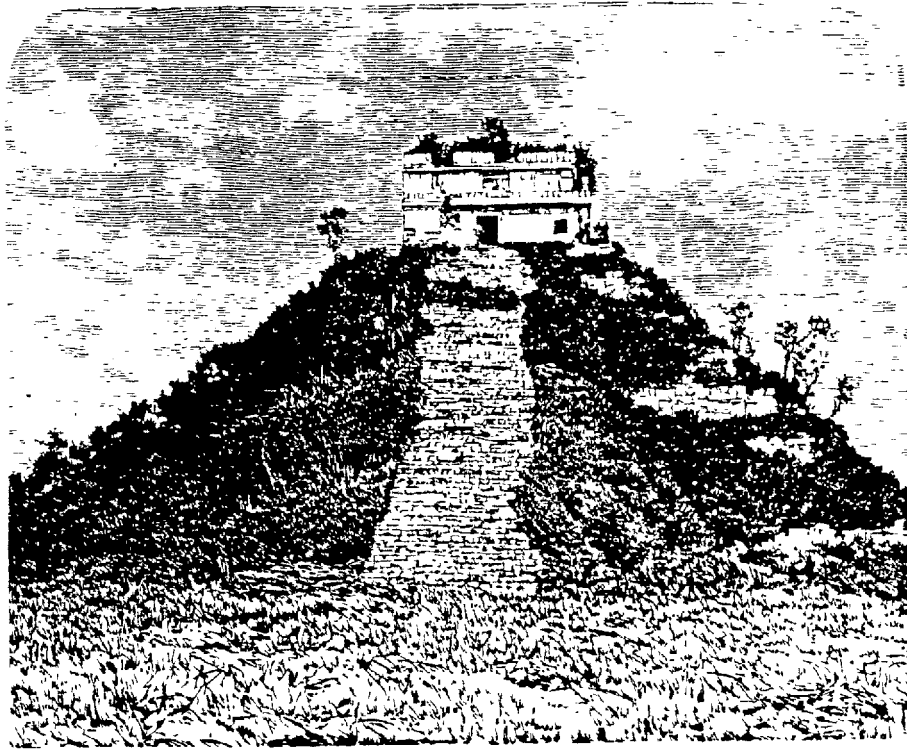


Chichen Itza, Structure 3C16 (Temple of the Wall Panels). View of interior.

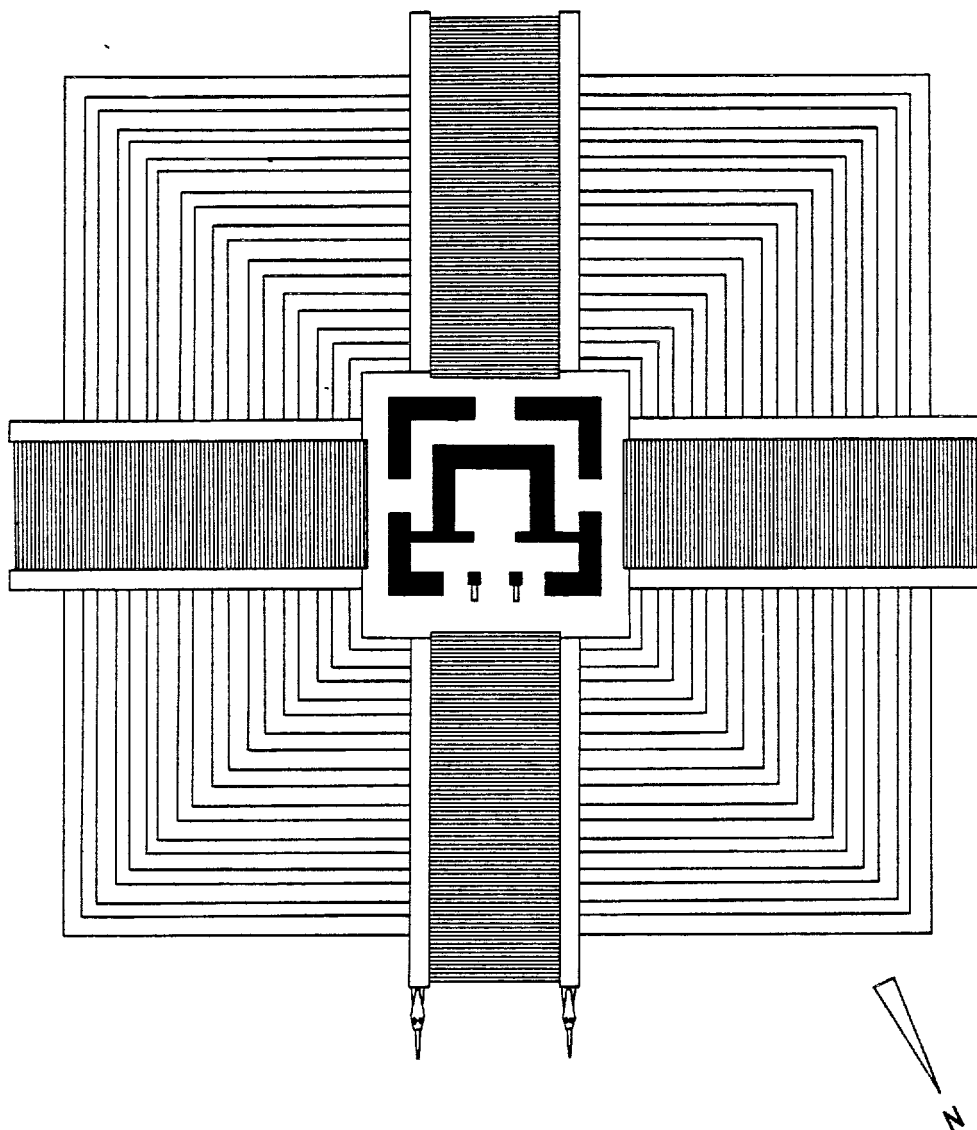
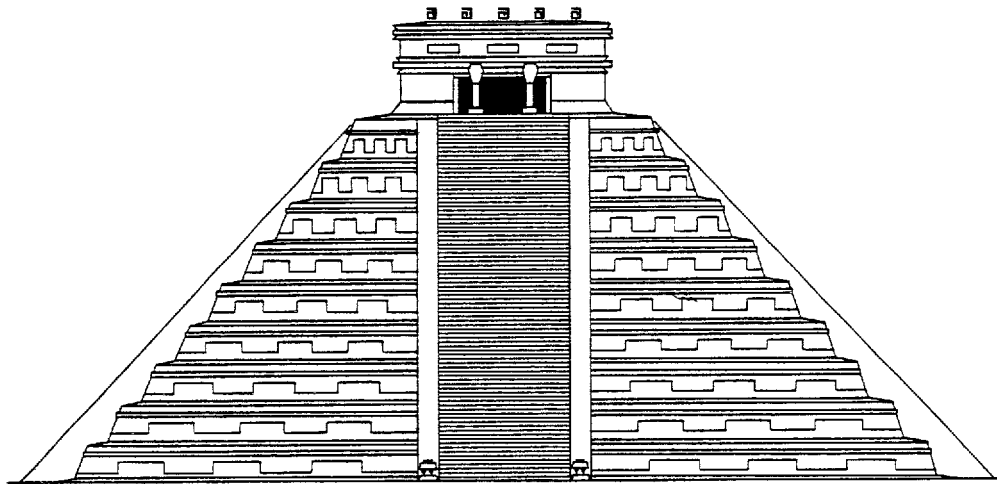




XXII. Teotihuacan at Chichen Itza

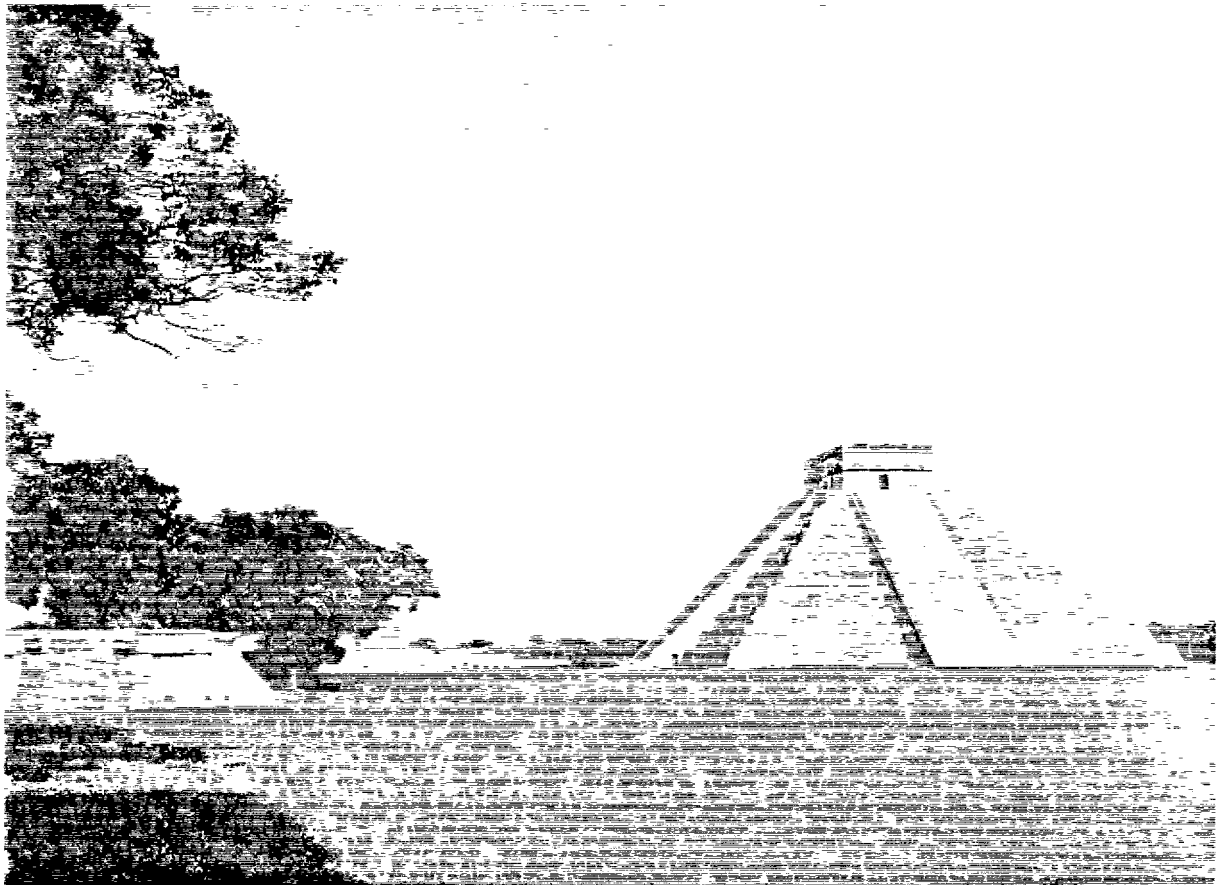


Chichen Itza, Structure 2D5 (The Castillo). After Charnay, 1888.



Chichen Itza, Structure 2D5 (The Castillo). Plan and Elevation

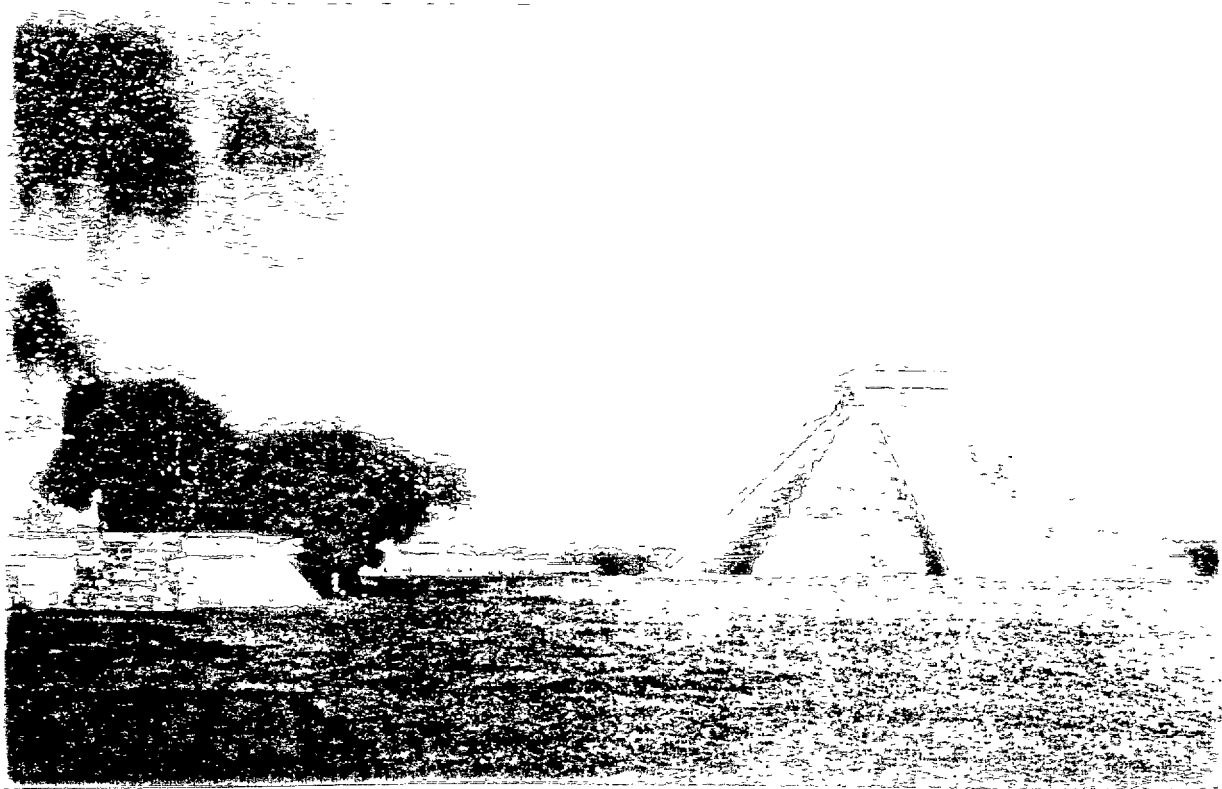




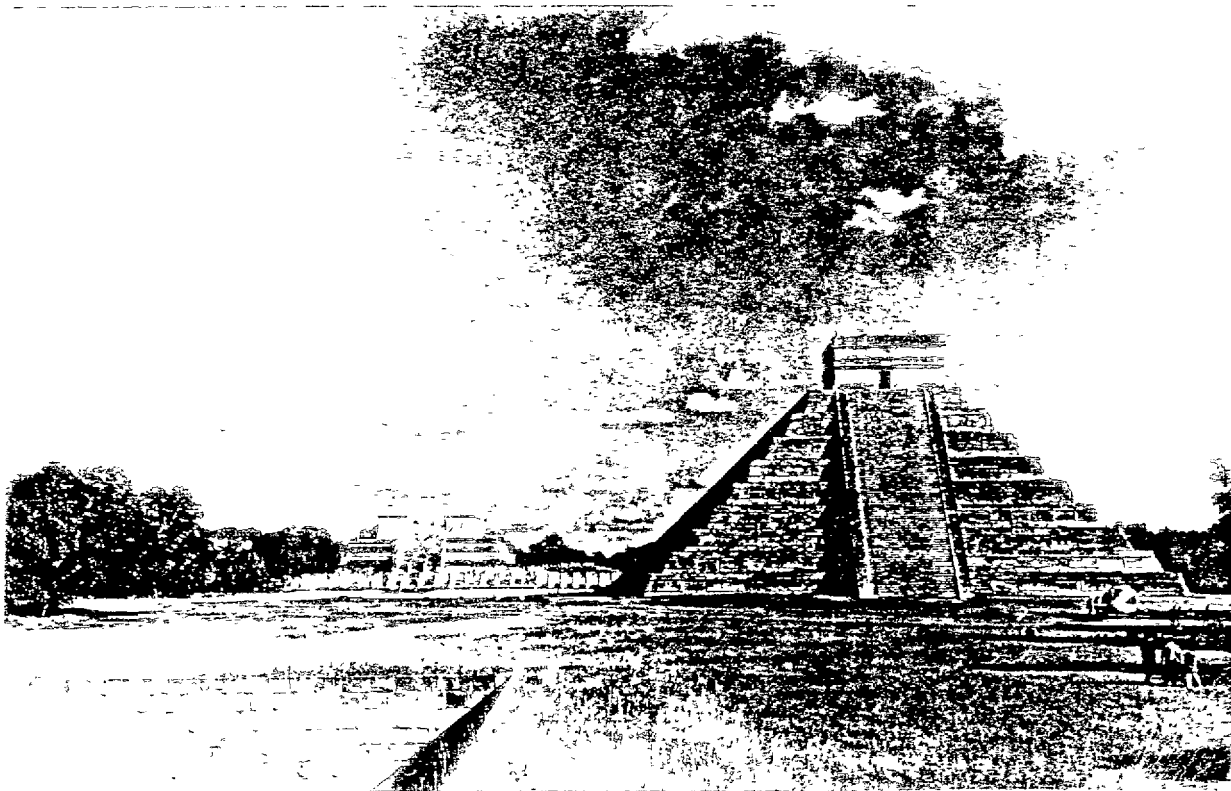
CHICHEN ITZA, Structure 2D5 (The Castillo)



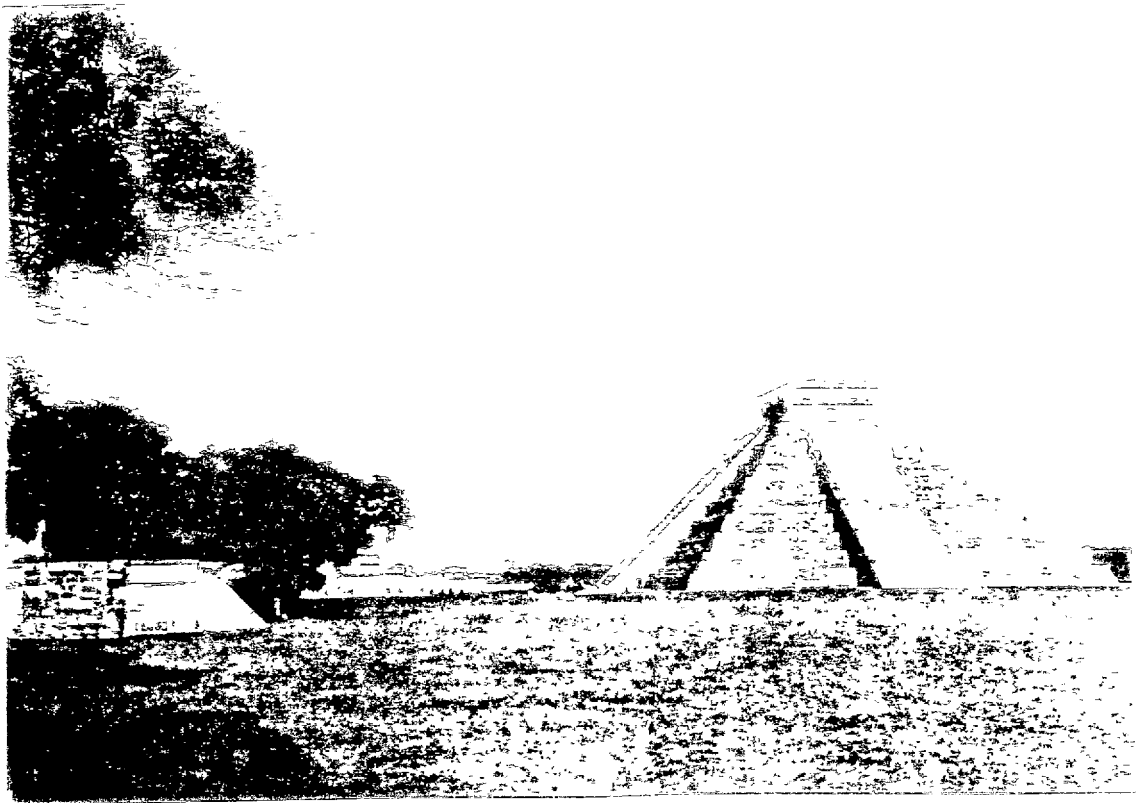
CHICHEN ITZA, Structure 2D8 (Temple of the Warriors). Entrance to upper temple.



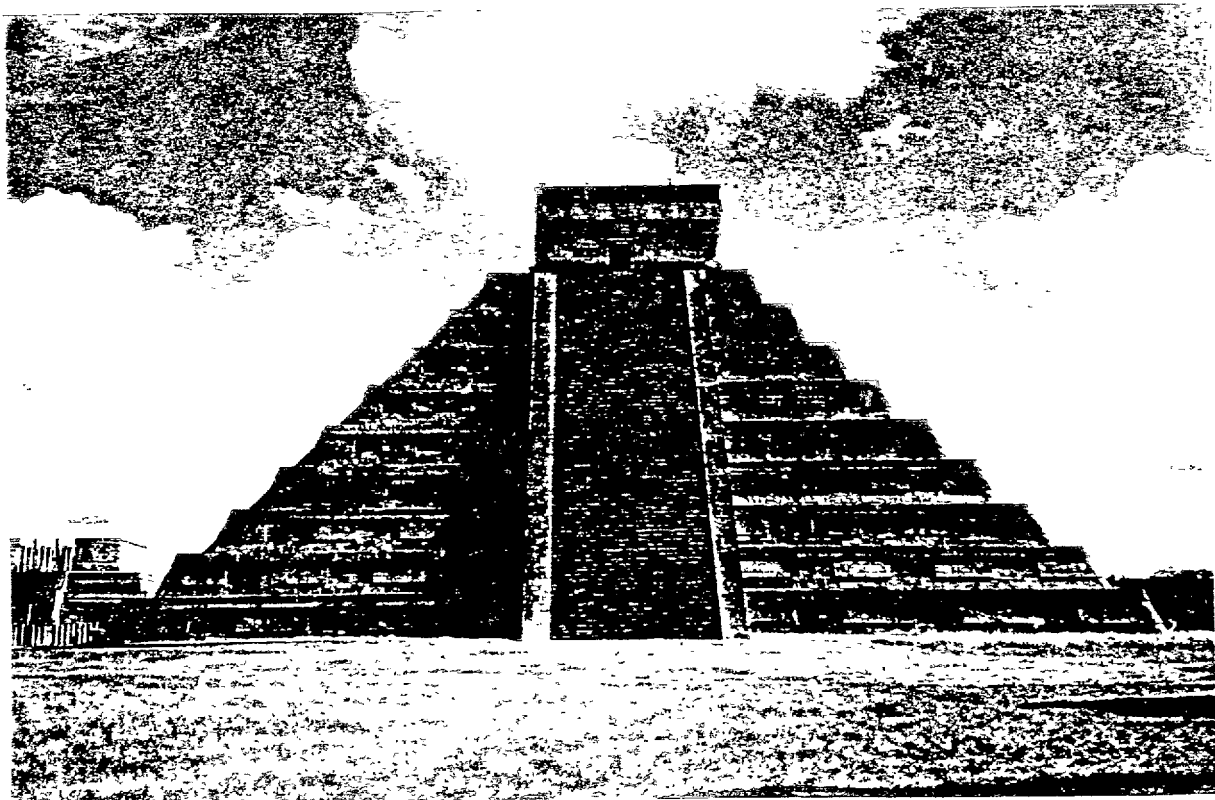
Chichen Itza, Structure 2D5 'The Castillo' as seen from Area 50, 1991.



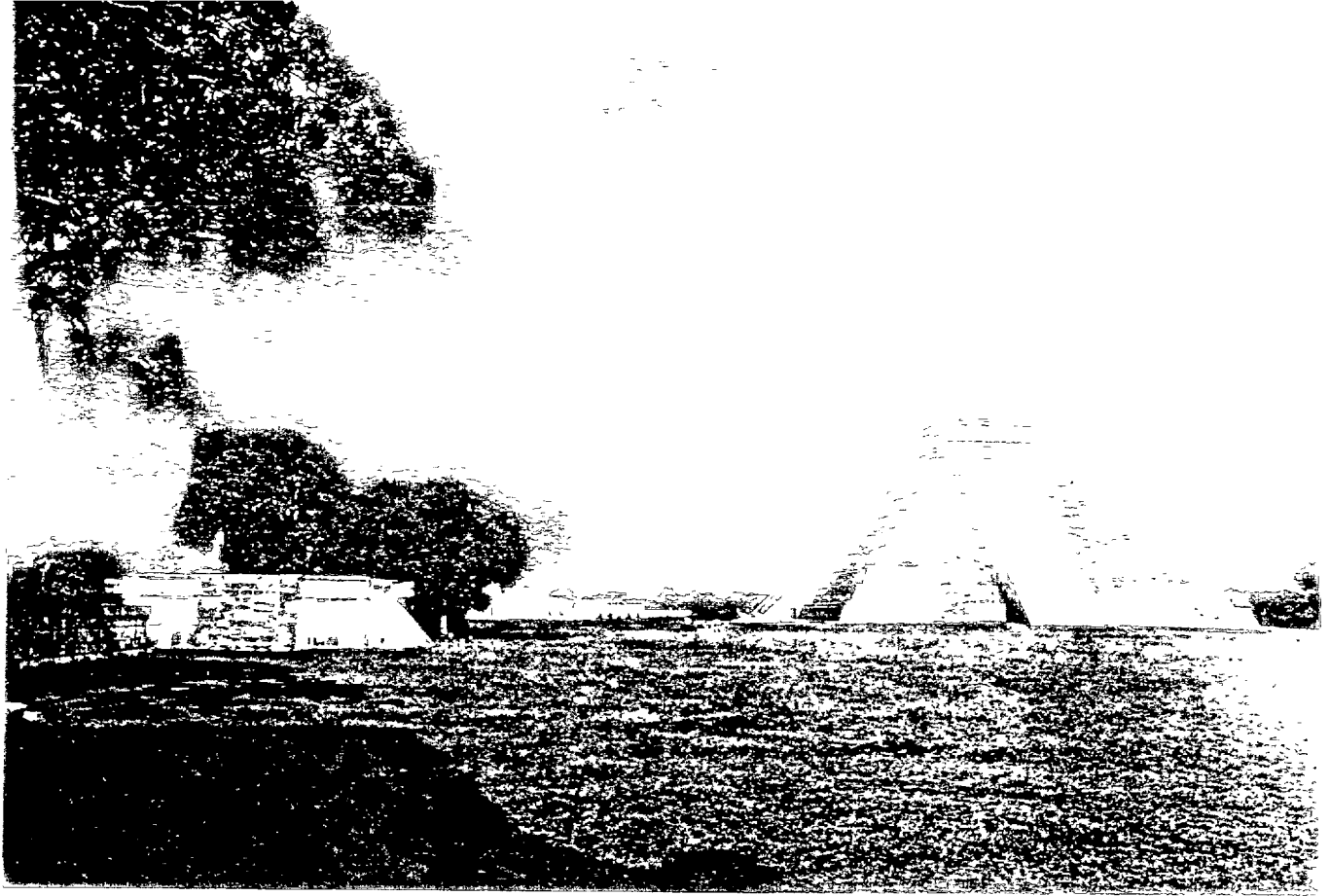
Chichen Itza, Structure 2D5 'The Castillo', Temples of Warriors in background.



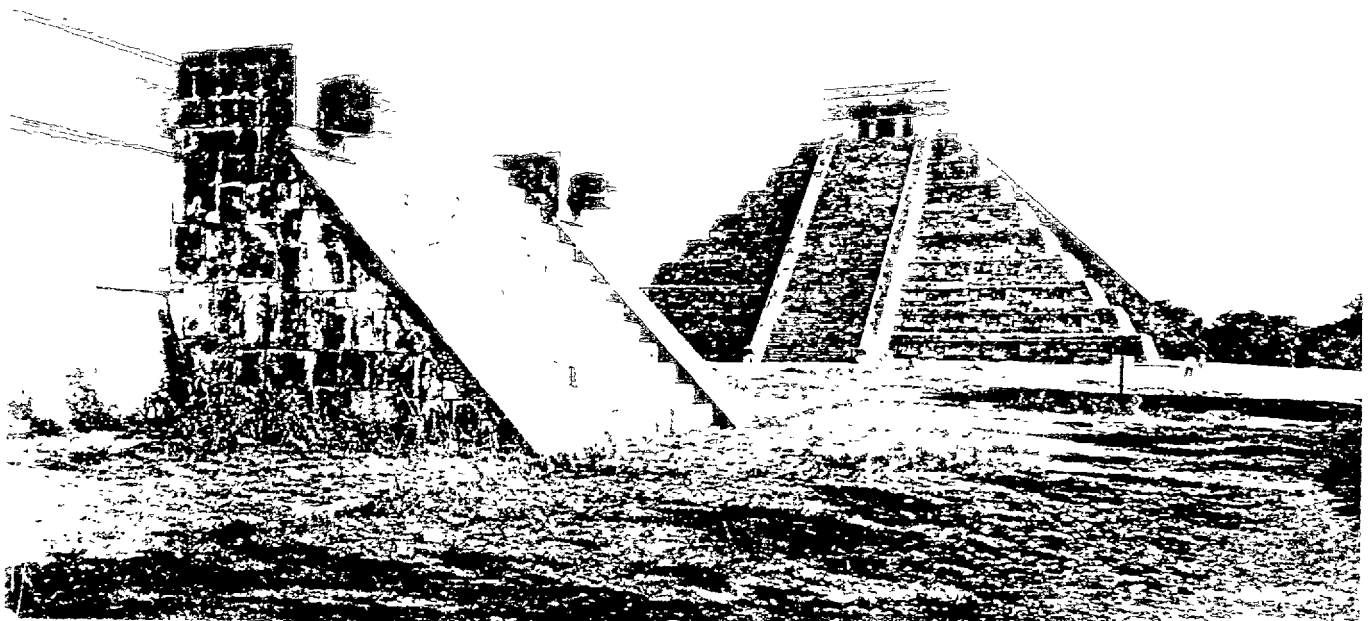
Chichen Itza. Structure 2D5 (The Castillo).



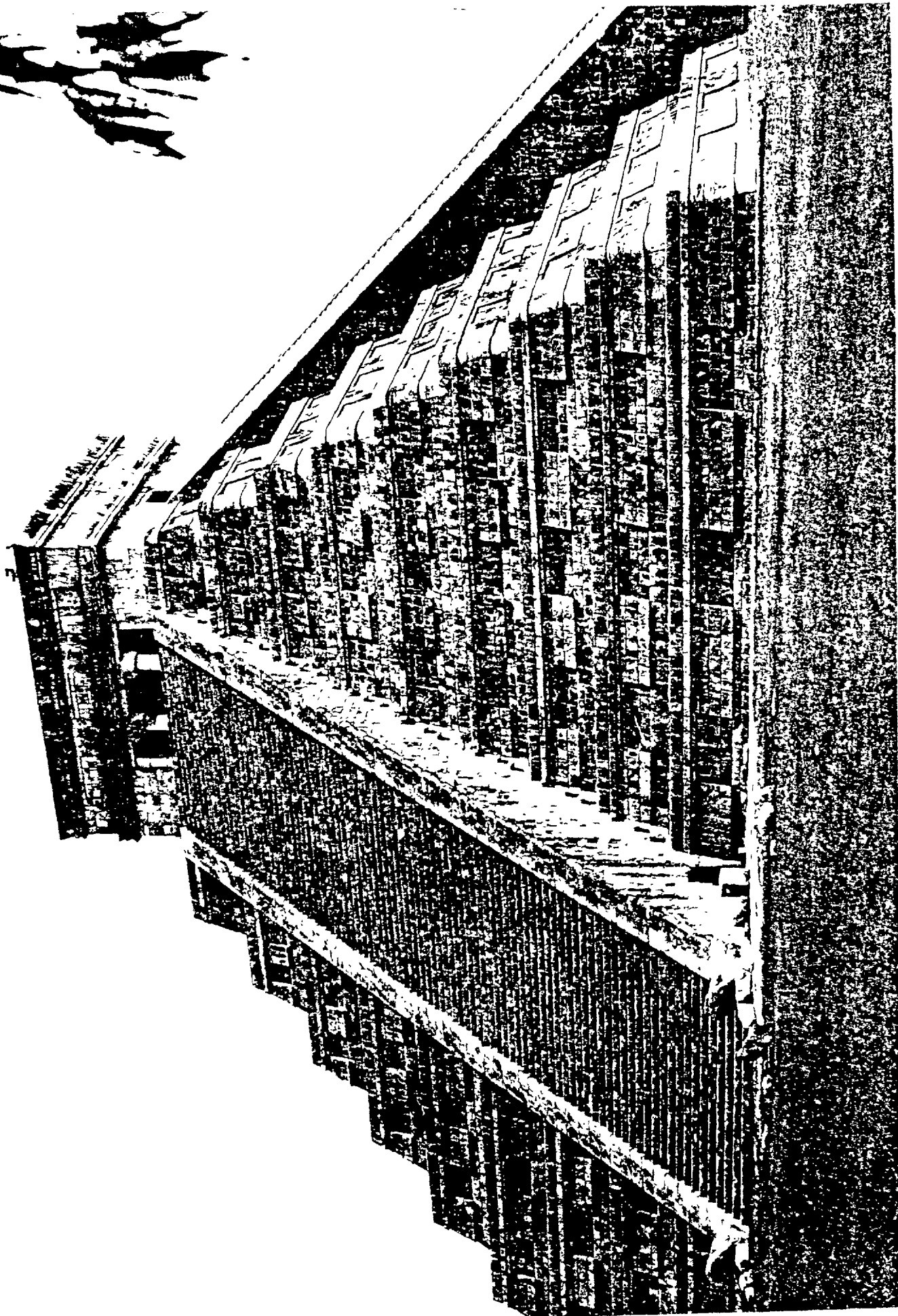
Chichen Itza. Structure 2D5 (The Castillo). West Elevation.



Temple of Warriors - Chichen Itza, Yucatan, Mexico



Chichen Itza, Venus Platform and Castillo.

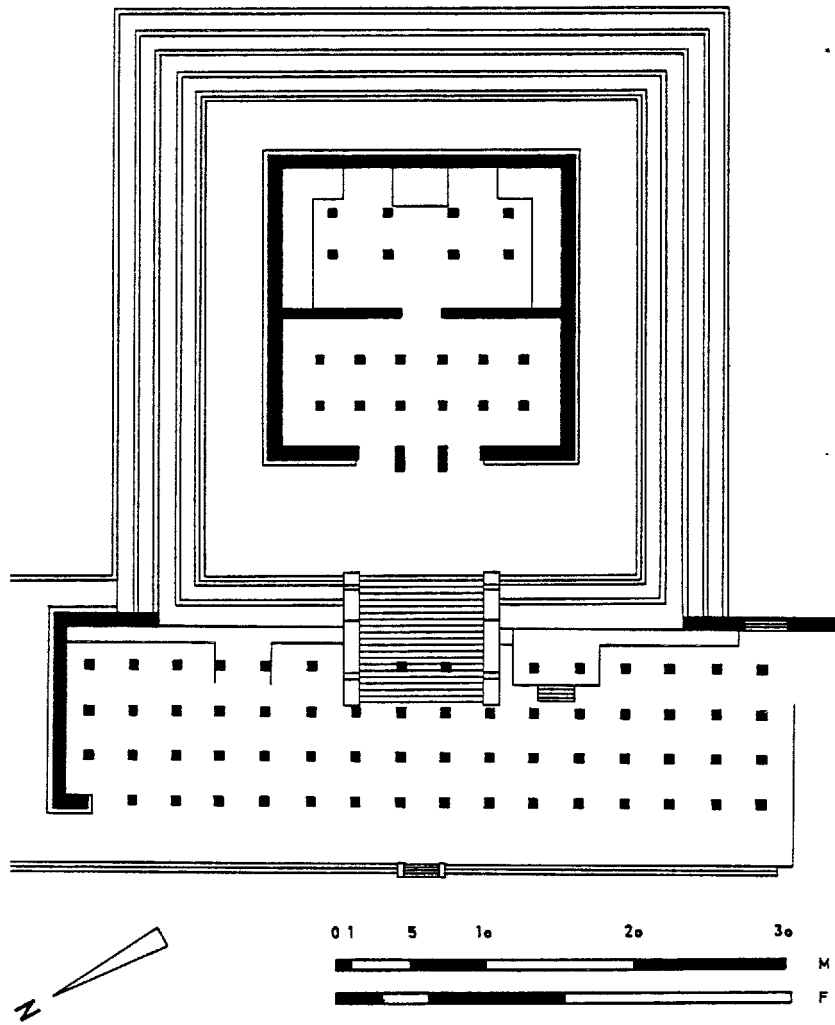


Chichen Itza, Structure 2D5 (The Castillo).



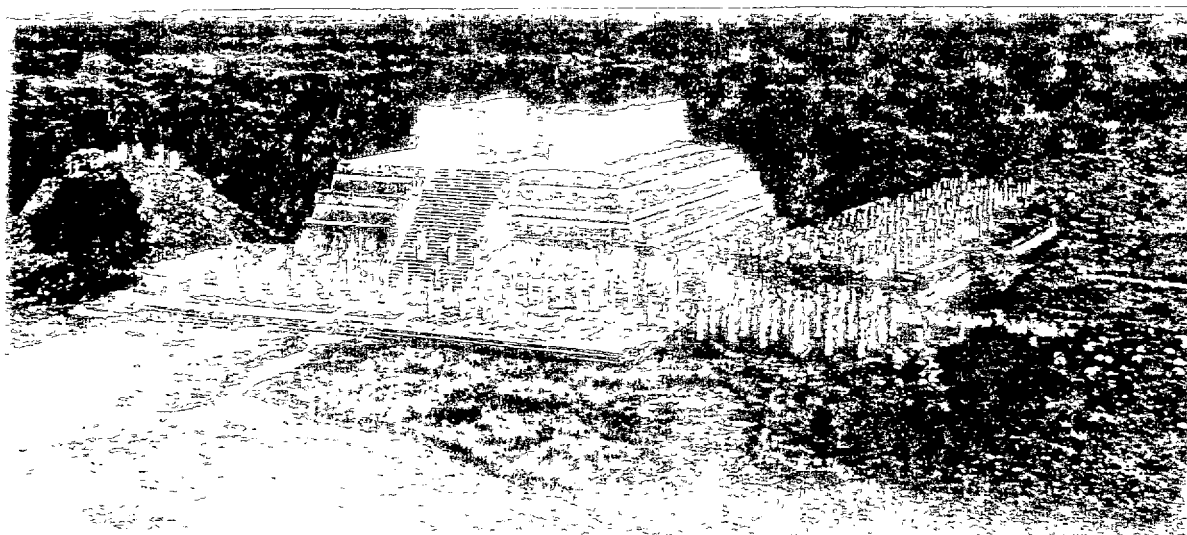
Chichen Itza, Structure 2D5 (The Castillo). Detail of entry, upper temple.





Chichen Itza, Structure 2D8 (Temple of the Warriors)





CHURCH OF THE HOLY TRINITY, NEW YORK, N. Y.

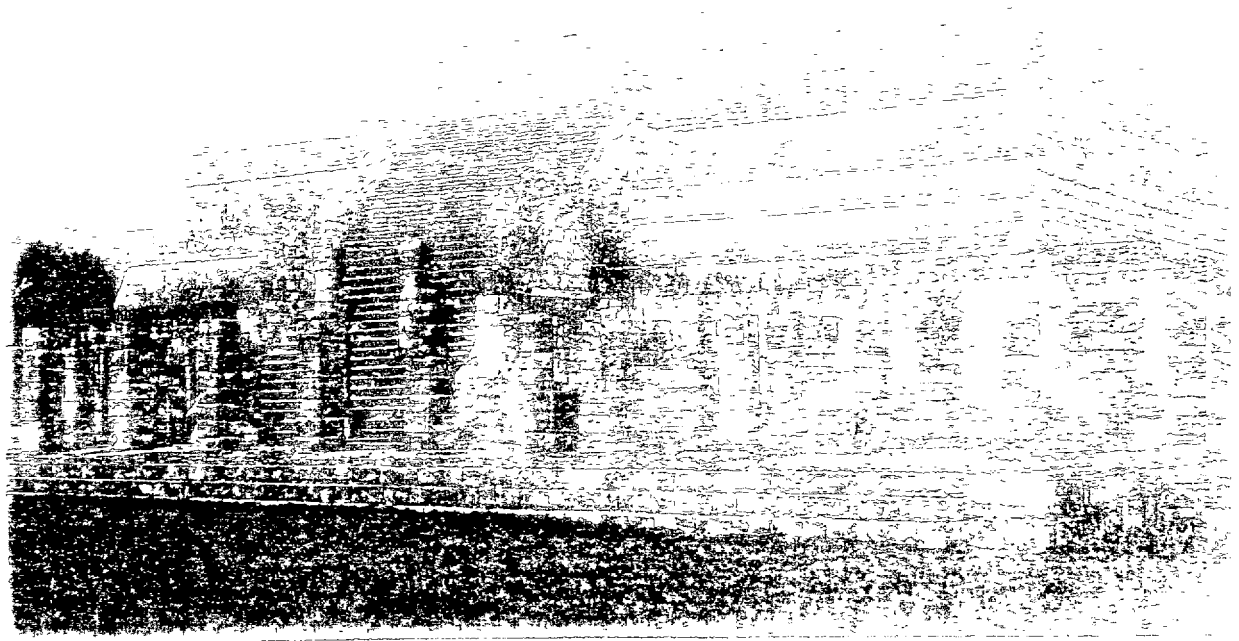
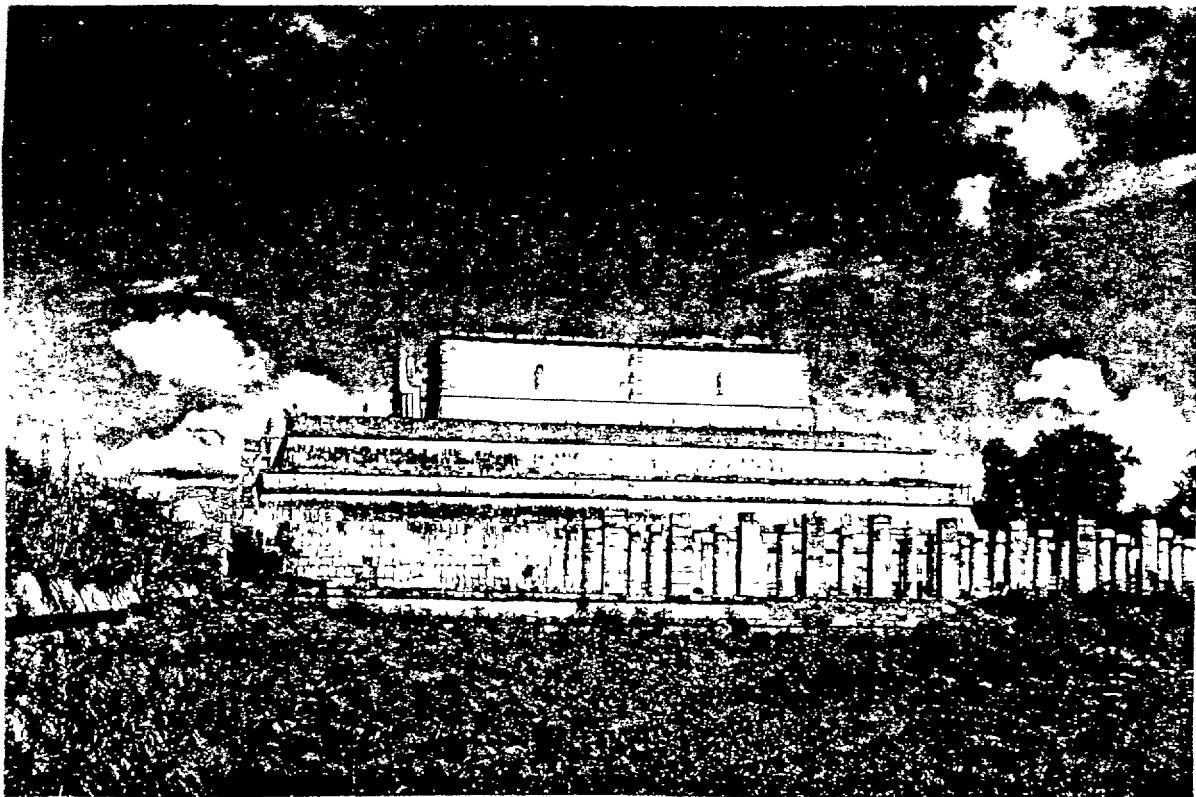


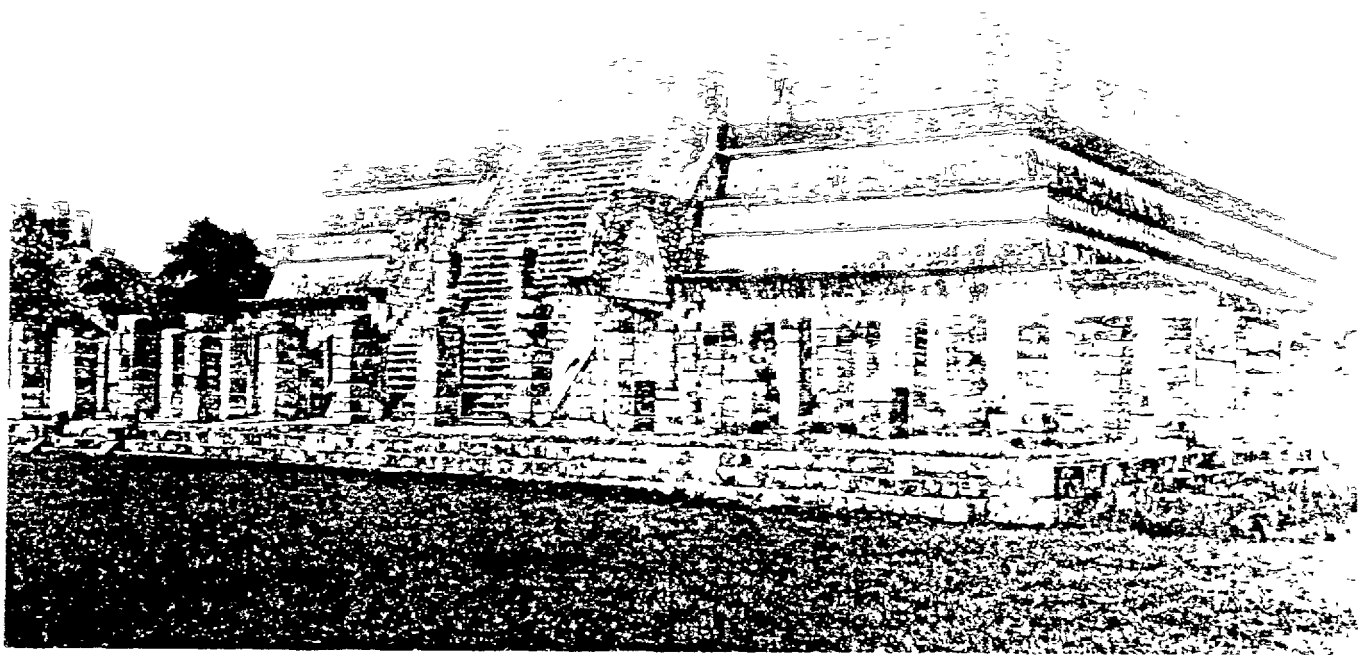
Figure 1. The building at the University of the Pacific.



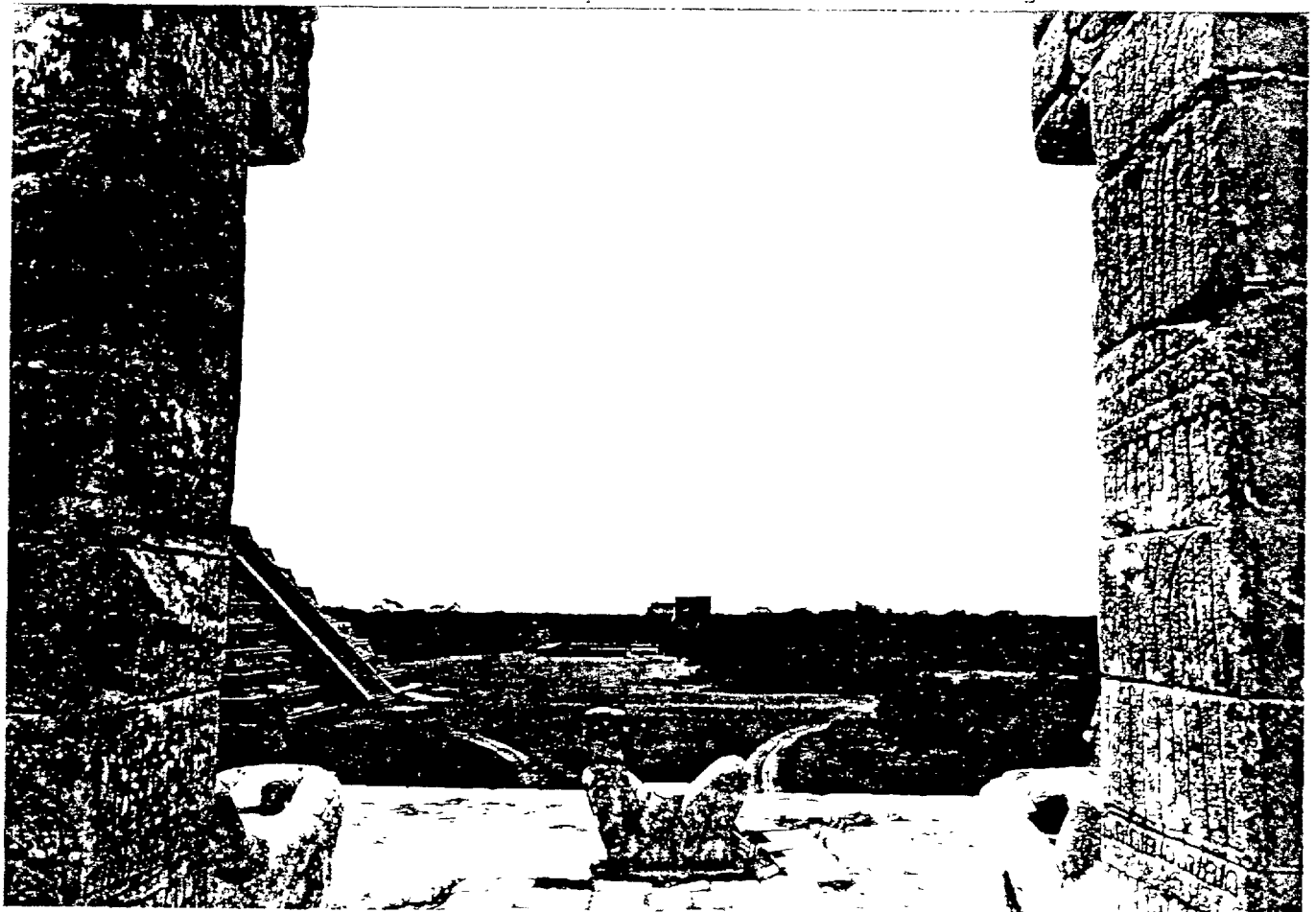
Chichen Itza, Structure 2D8 (Temple of Warriors). Doorway with Serpent Columns.



Chichen Itza, Structure 2D8 (Temple of Warriors). View of south side.



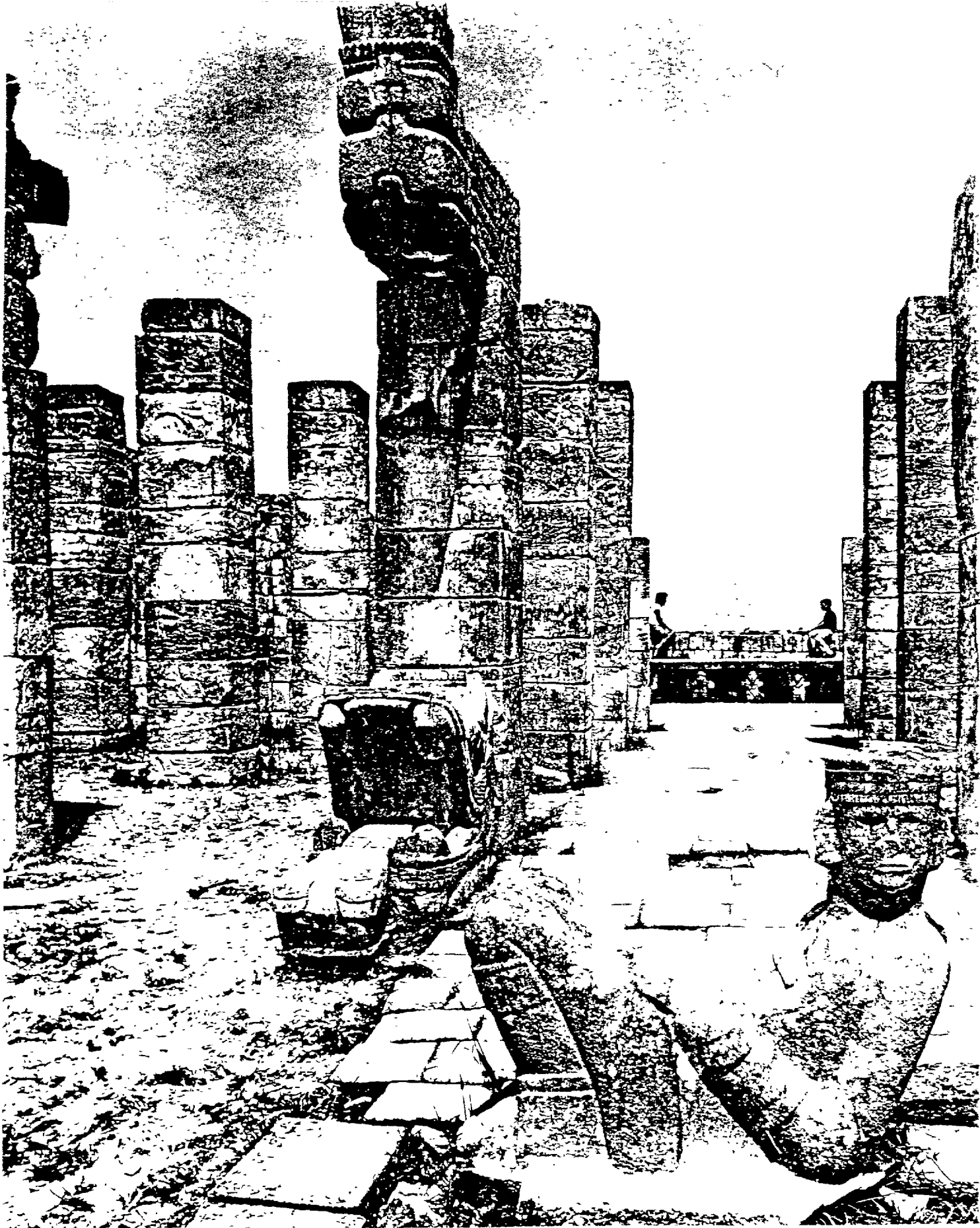
Chichen Itza, Structure 2D8 (Temple of the Warriors). View looking northeast.



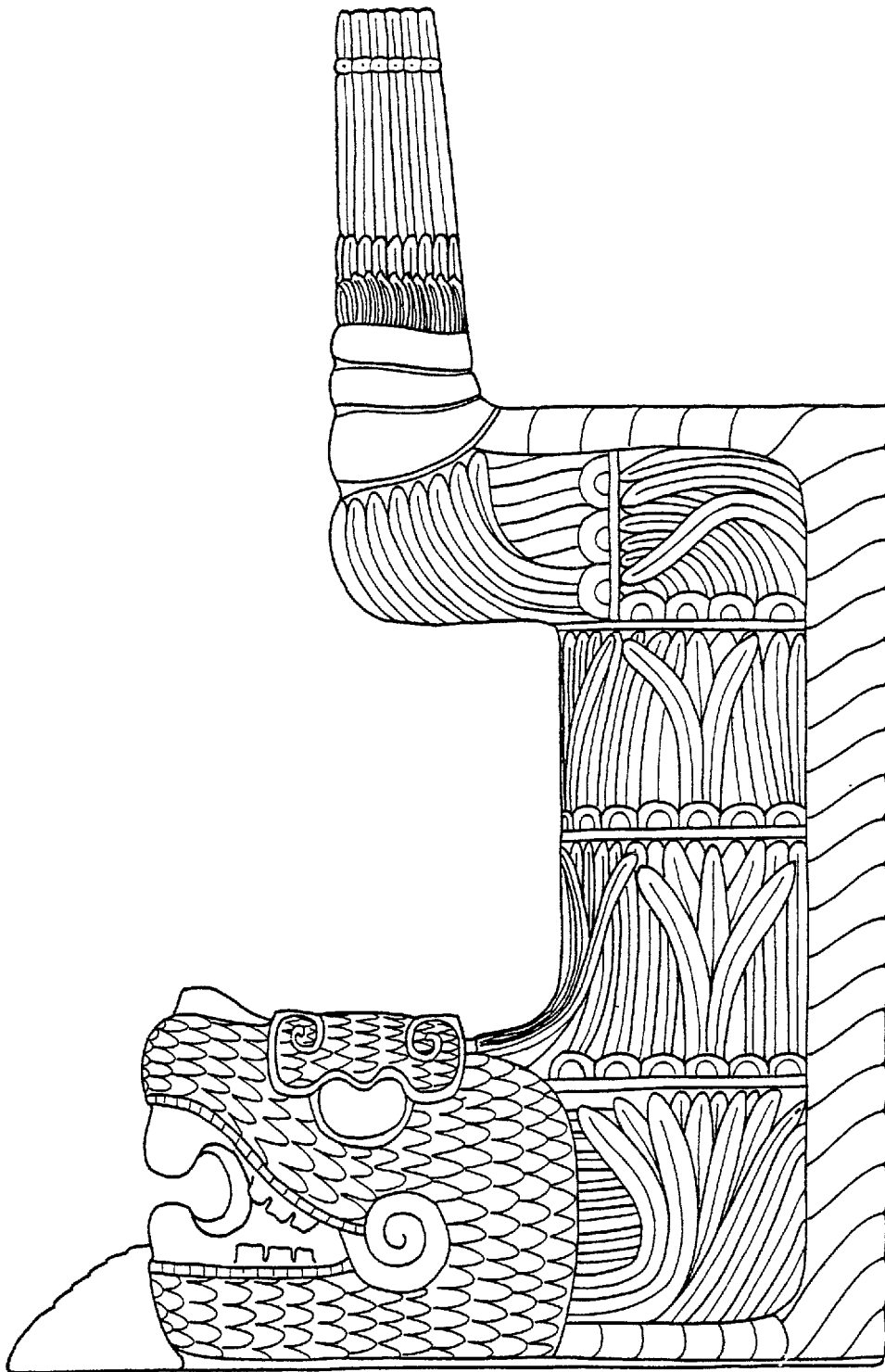
Chichen Itza, Structure 2D8 (Temple of the Warriors). View thru doorway looking west.



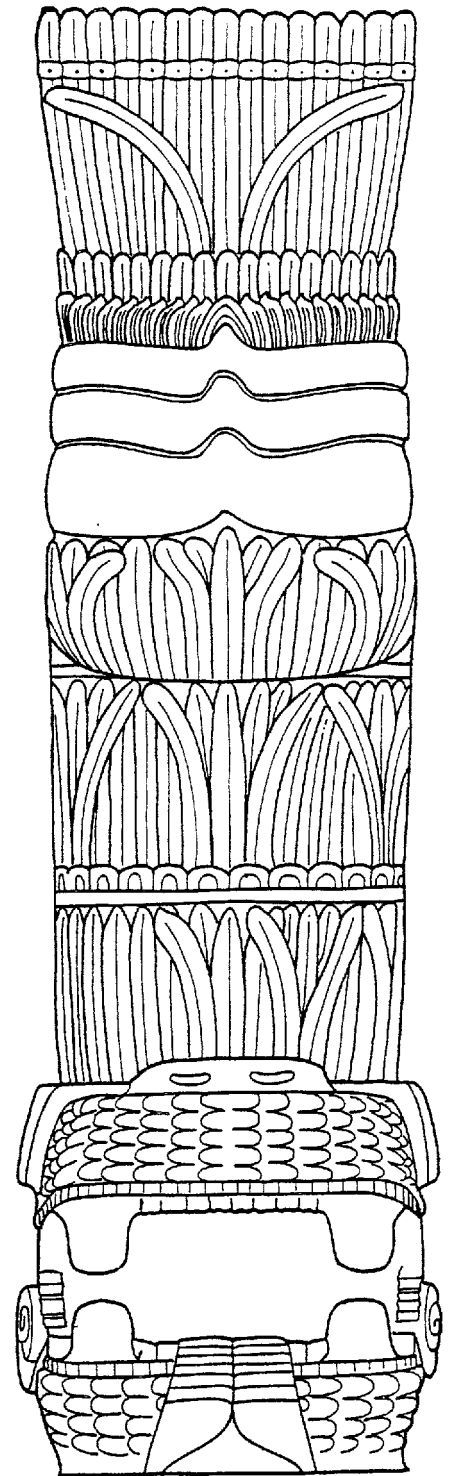
Chichen Itza, Structure 2D8 (Temple of the Warriors). Serpent Column Doorway, Upper Temple.



Chichen Itza, Structure 2D8 (Temple of the Warriors). Interior of upper temple, looking west.



side view

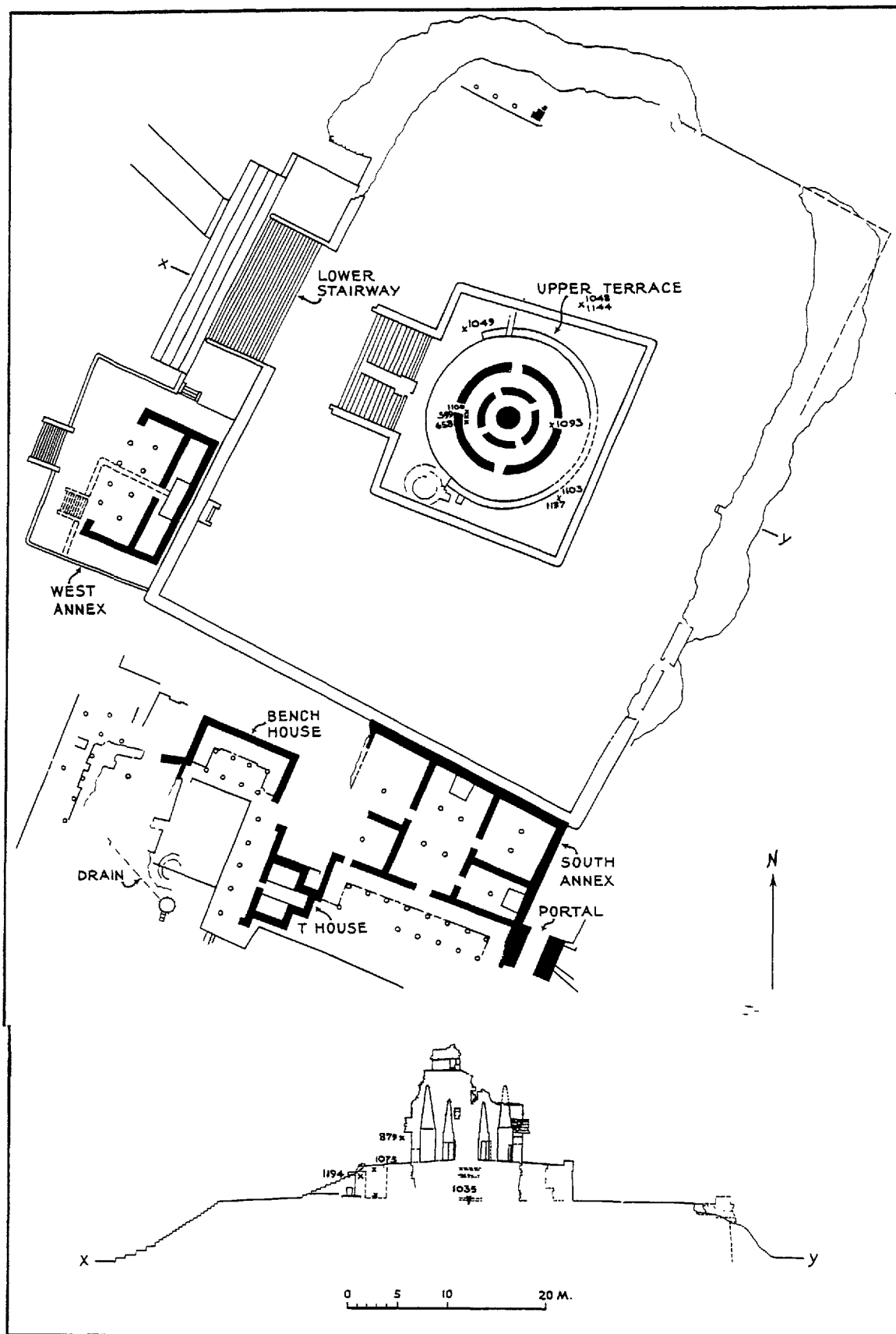


front view

Chichen Itza - Details of Serpent Columns



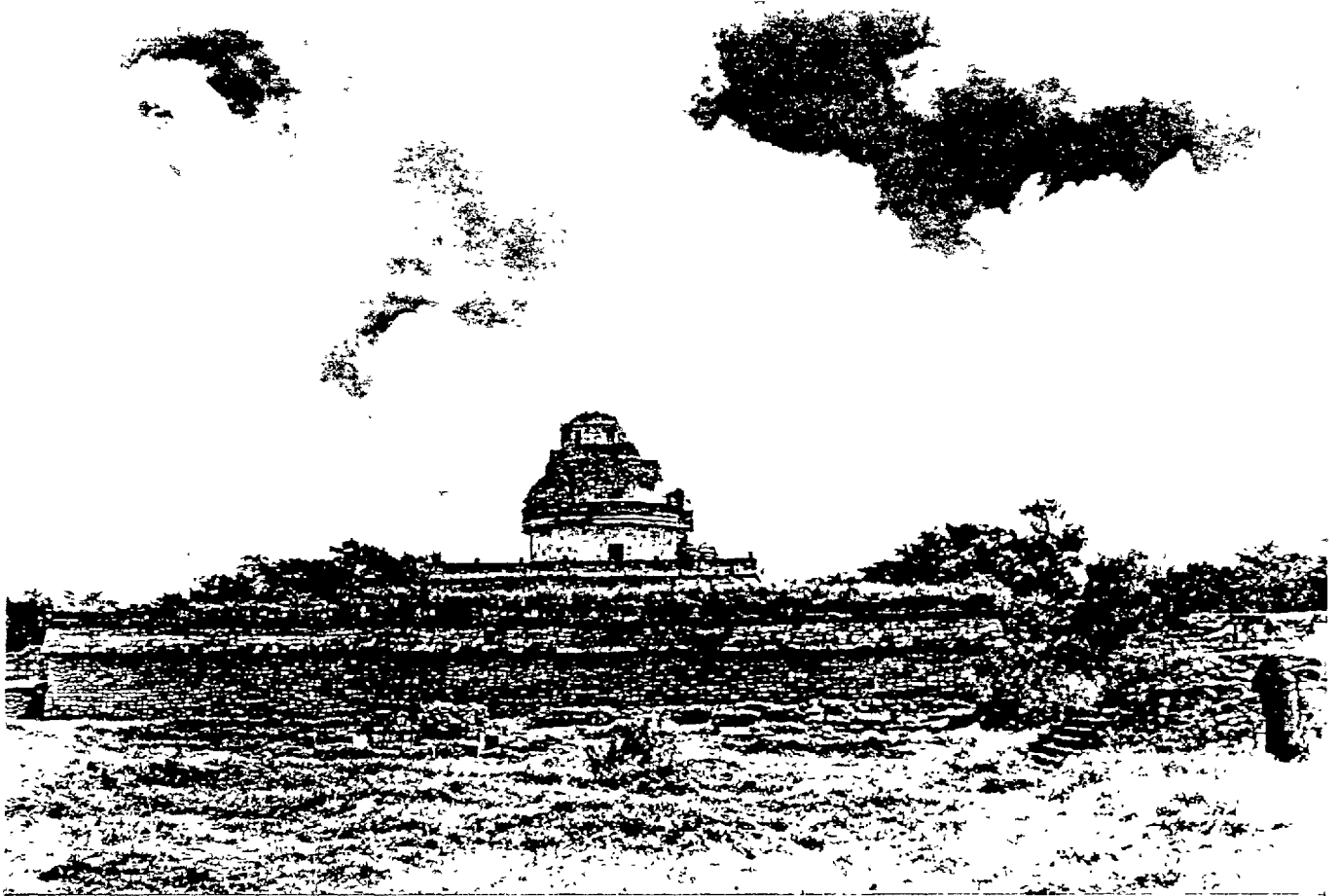




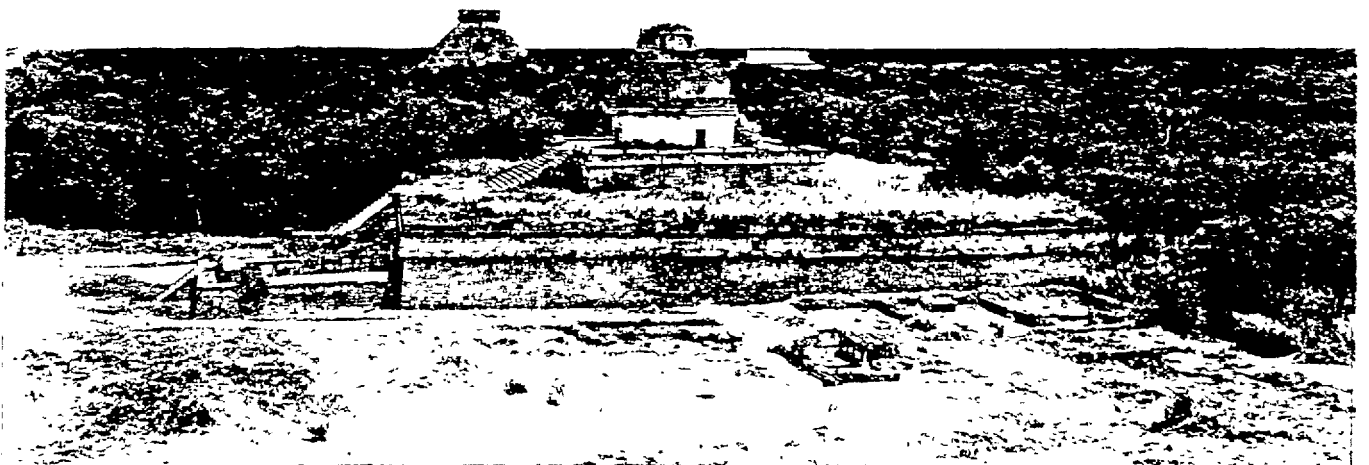
Chichen Itza - Caracol Complex (after Ruppert)



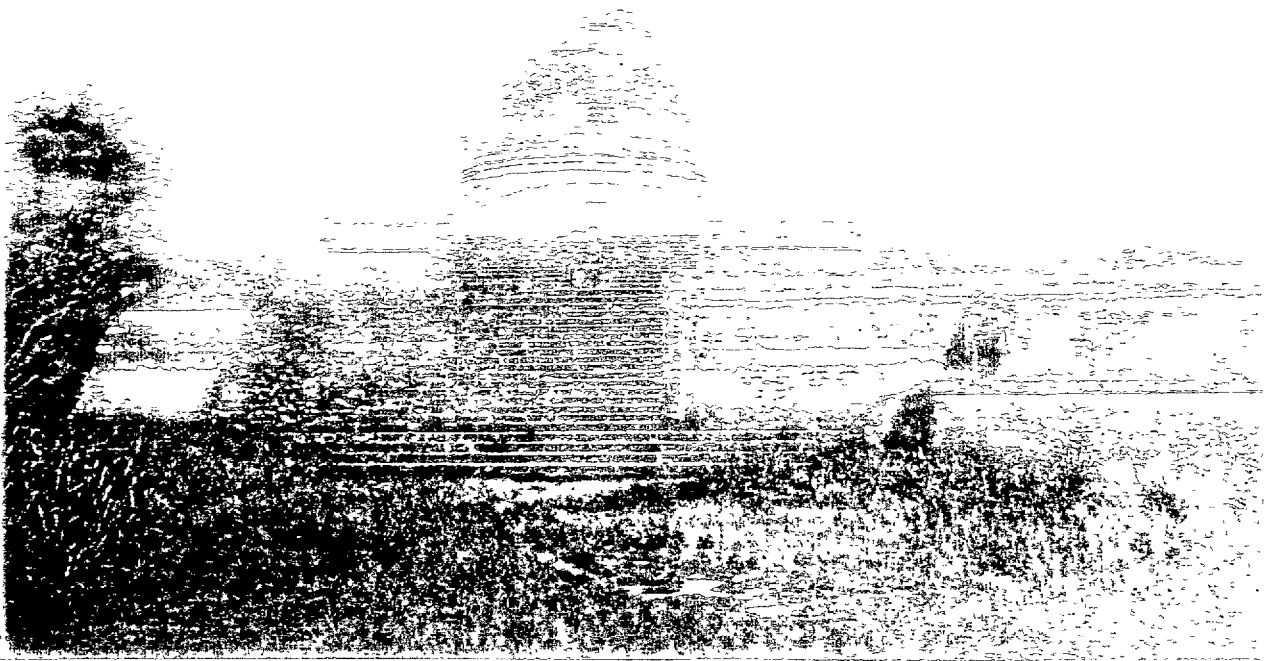
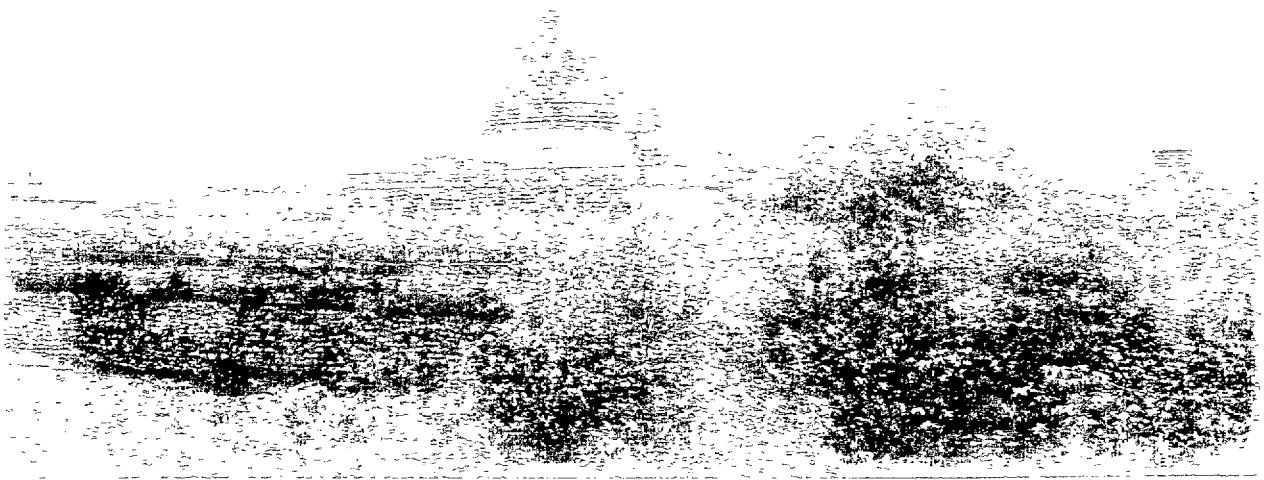
CHICHEN ITZA, Structure 3C15 (Caracol)



Chichen Itza, Structure 3C15 (The Caracol). South Elevation.



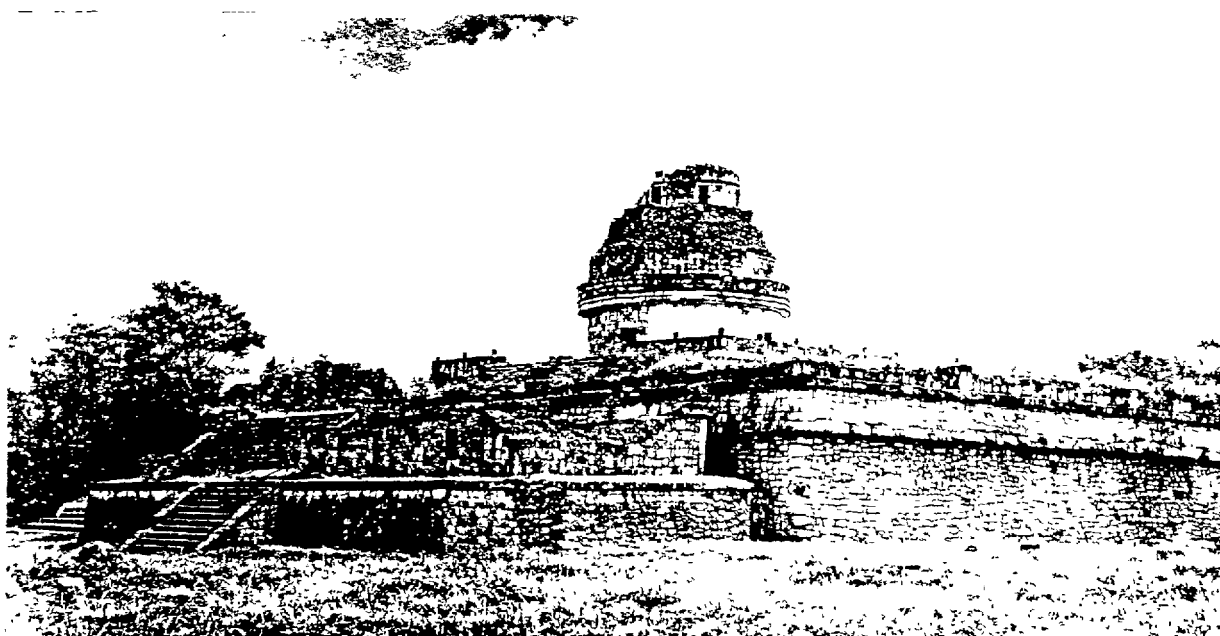
Chichen Itza, Structure 3C15 (The Caracol). View from Las Monjas.



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Chichen Itza, Structure 3C15 (The Caracol). View from Monjas.



Chichen Itza, Structure 3C15 (The Caracol). Southwest corner.

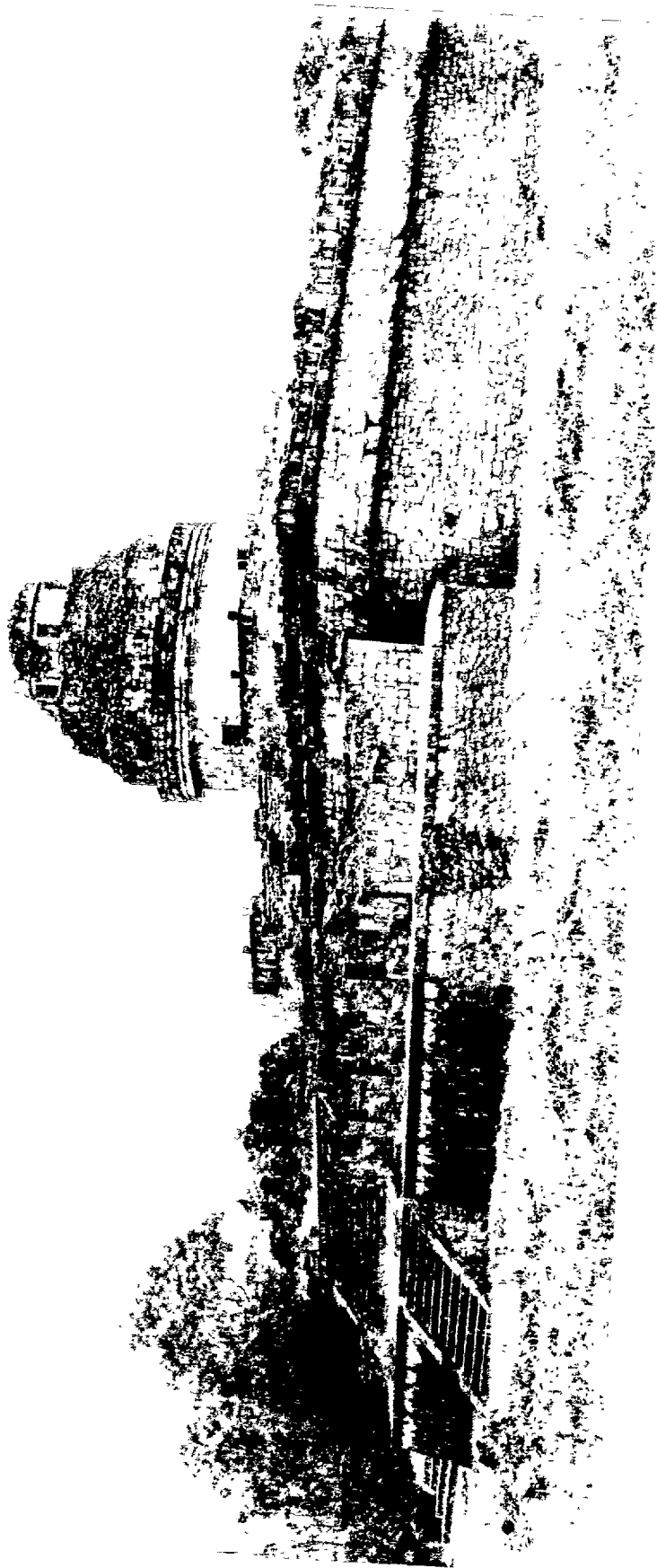
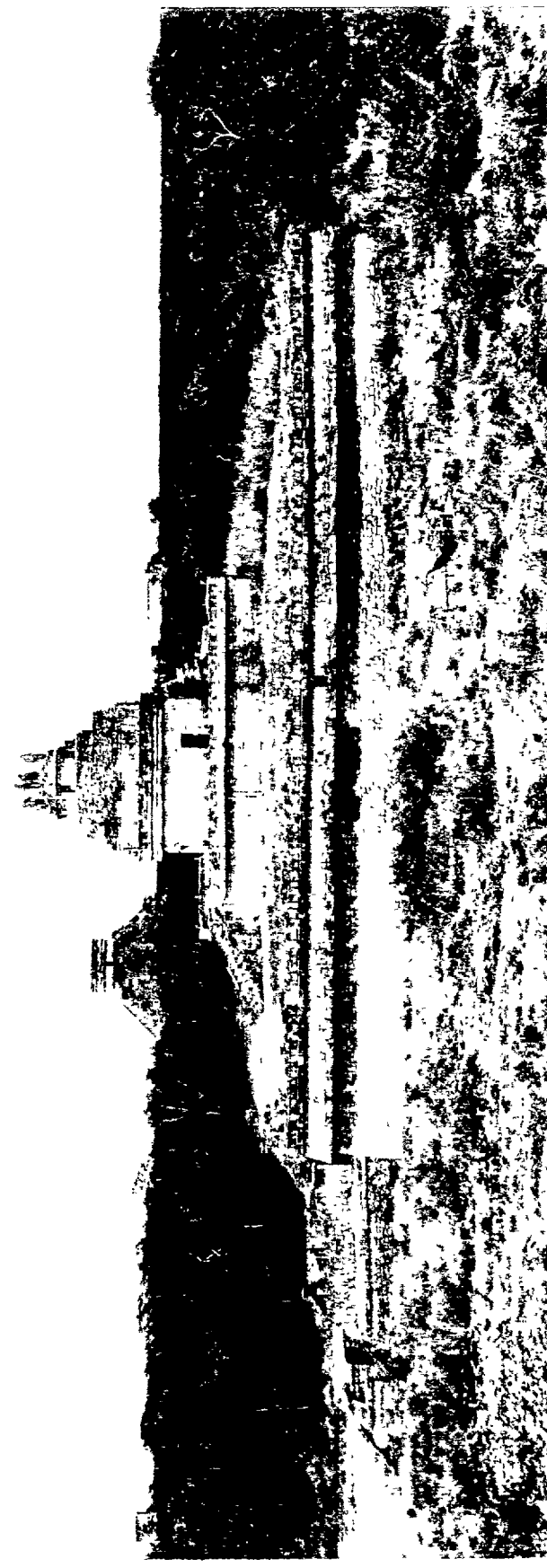


Figure 1. The main entrance of the temple of the goddess of the sun, at the base of the mountain of the sun, in the city of the sun, in the state of the sun.

CHICHEN ITZA

Page 10

Structure 3C15



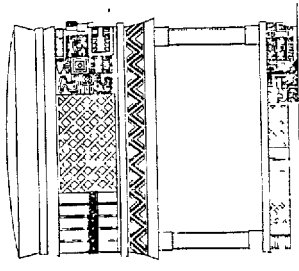
CHICHEN ITZA, Structure 3C15 (Caracol) as seen from Nunnery



Chichen Itza, Structure 3C15 (Caracol), Detail of Round Tower.



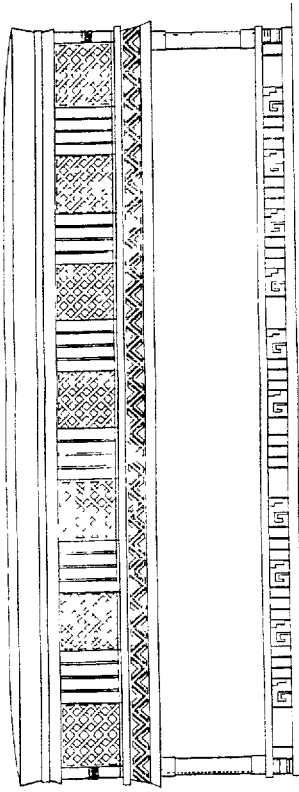




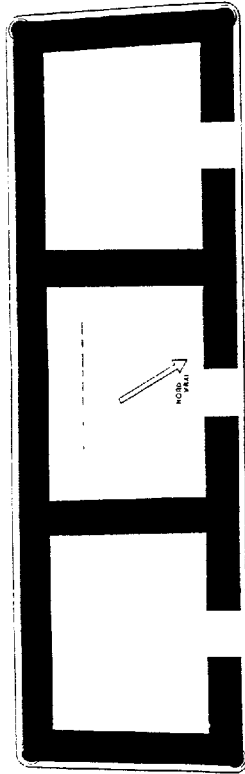
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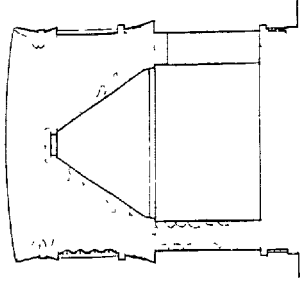
# TEMPLE DES TROIS LINTEAUX



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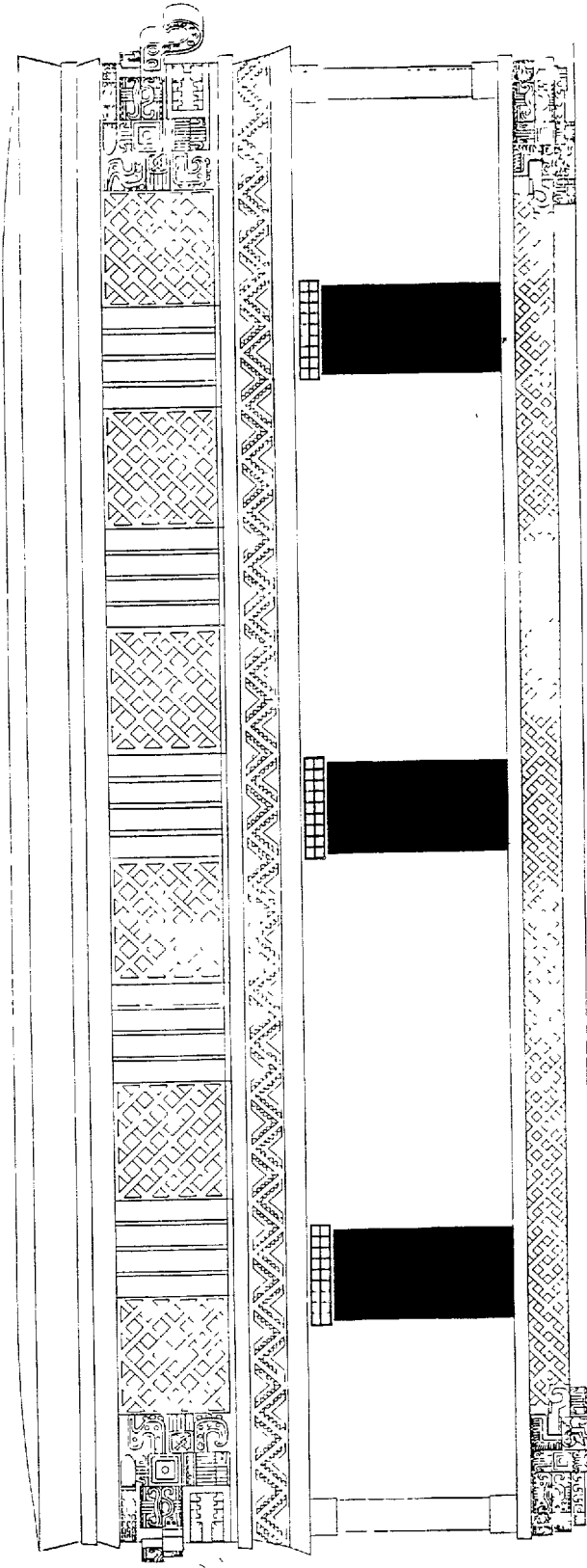
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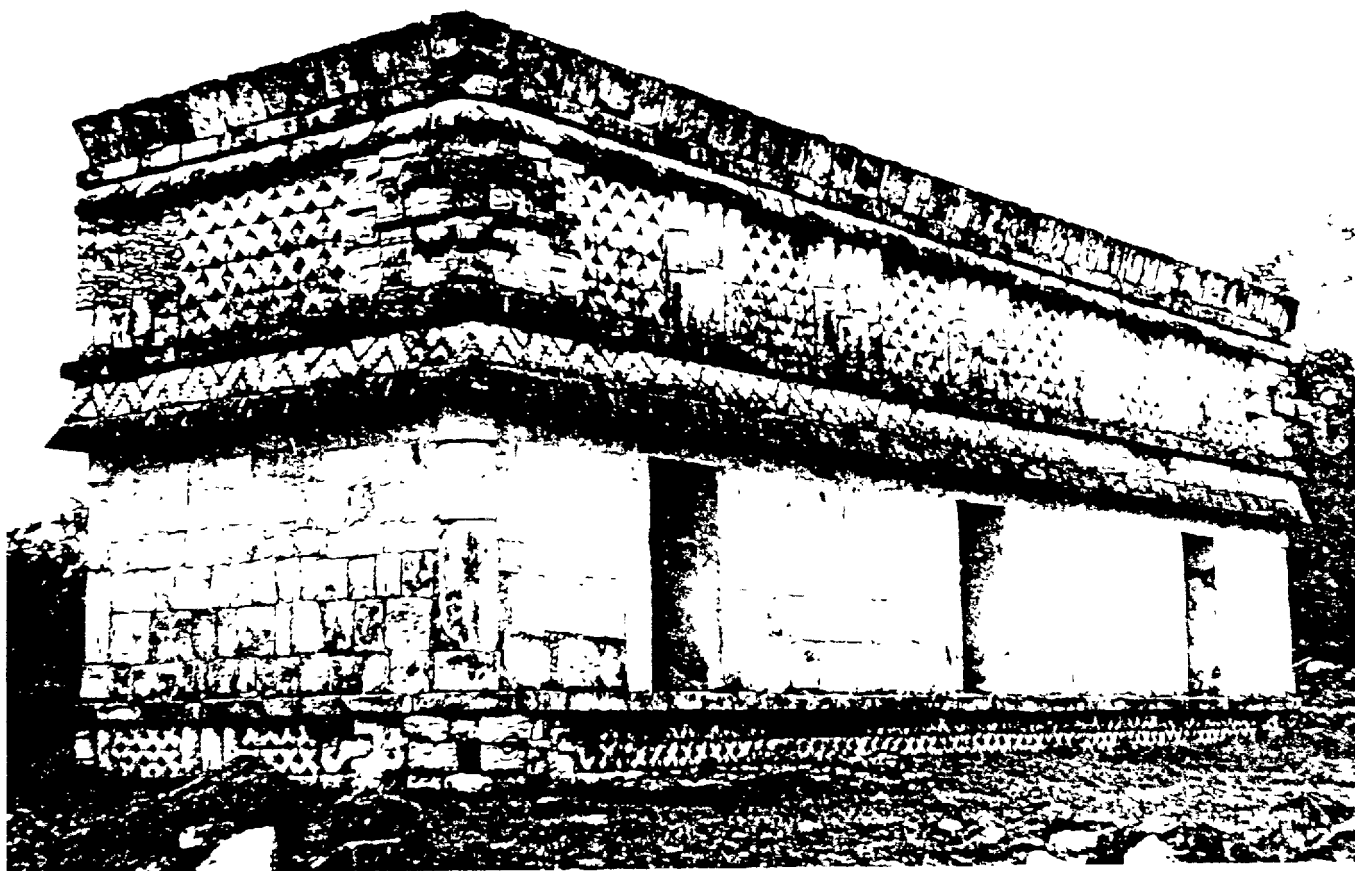
# CHICHEN-ITZA YUCATAN-MEXIQUE



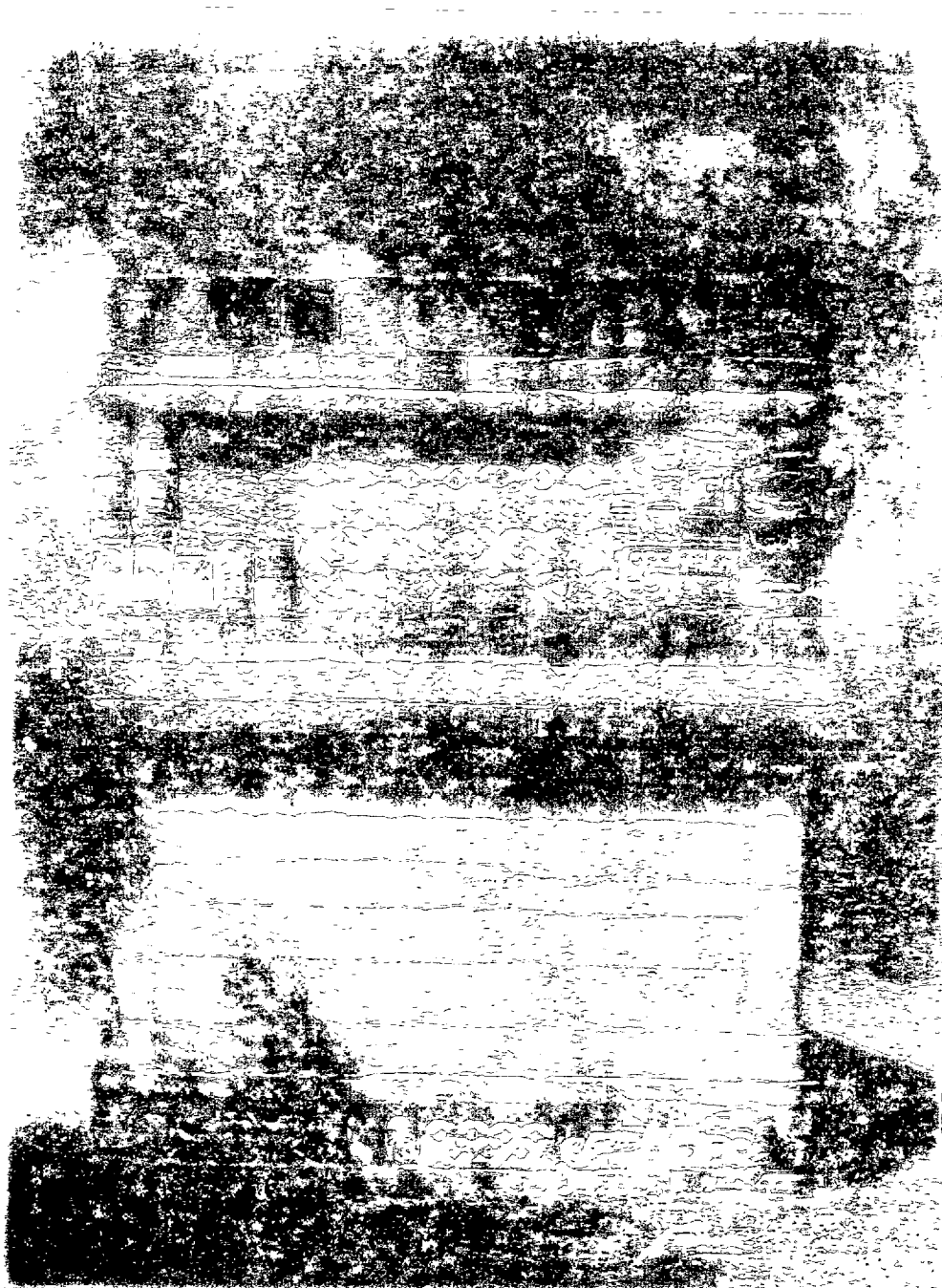
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Chichen Itza, Structure 7B3 (Temple of the Three Lintels).

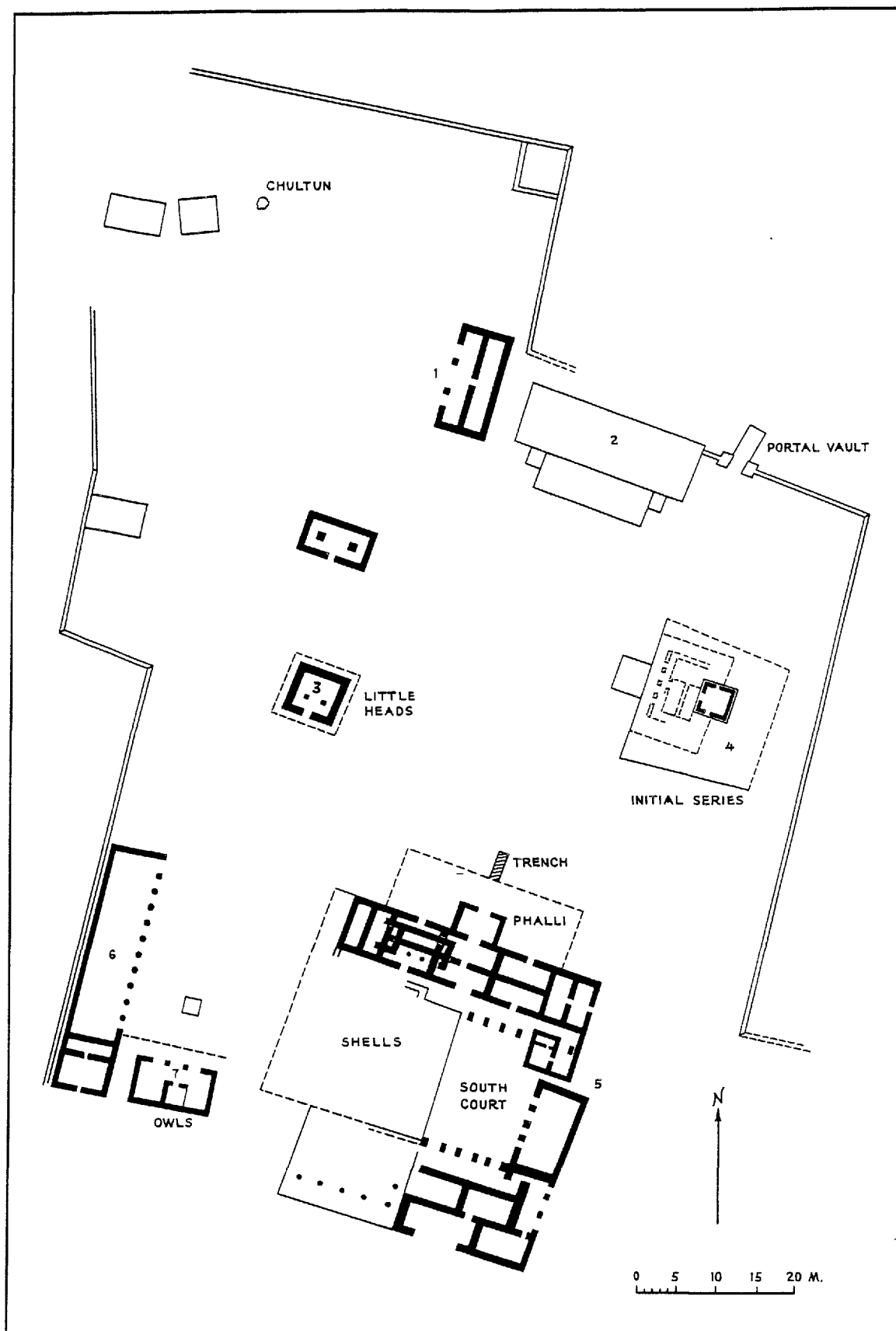


Chichen Itza, Structure 7B3 (Temple of the Three Lintels).



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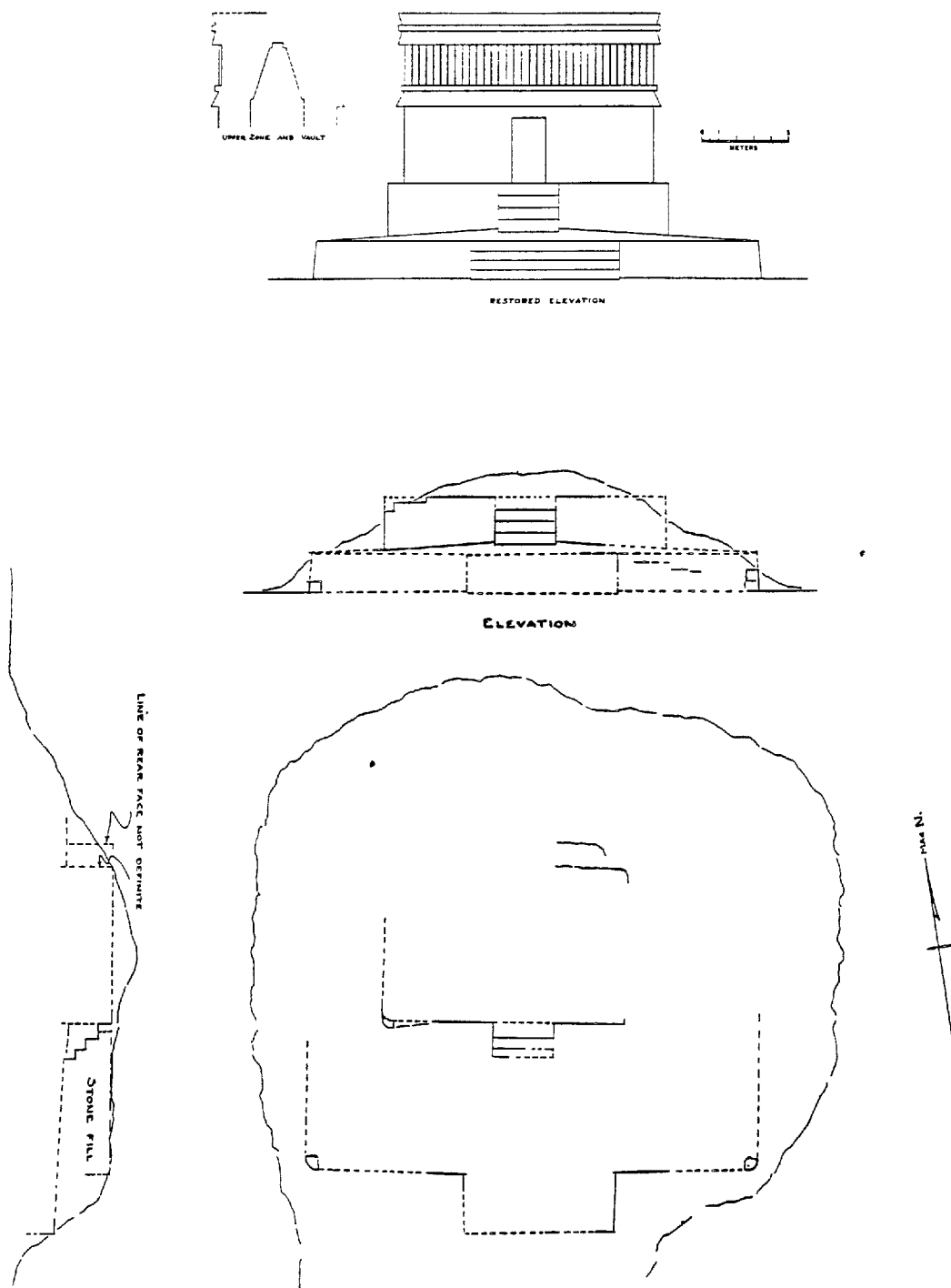


Chichén Itzá. Initial Series Group. Compiled from maps and data by Vaillant and Ruppert.

[illegible]







Halakal, Structure 1. Plan, Section, and Elevations (after John S. Bolles)



## ARCHITECTURE AT CHICHEN ITZA

Various aspects of the architecture at Chichen Itza have been discussed in some detail by a number of individuals, including Thompson (1945), Ruppert (1952), Tozzer (1957), Pollock (1965), Andrews IV (1965), Cohodas (1978), Andrews V (1979), Lincoln (1986) and most recently, Wren and Schmidt (1991). While there is general agreement among this group that two distinctive styles of architecture are present at Chichen Itza (Maya-Chichen and Toltec-Chichen), there is no general agreement as to the exact chronological placement of these two styles, or the extent to which the Maya-Chichen style was derived from, or related to, the Late/Terminal Classic styles in the Puuc region, in particular, the Classic Puuc Mosaic and Late Uxmal styles.

Traditionally, it was assumed that the occupation of Chichen Itza in the Late-Terminal Classic and Early Postclassic periods was divided into two discrete periods, marked by the conquest of the native Maya population by Toltec invaders from Tula in central Mexico. Evidence for this invasion is based on the premise that execution of buildings in an architectural style native to the northern part of the Yucatan peninsula (Maya-Chichen style) was interrupted, and then replaced, by a different style that is Mexican or Toltec in origin. This style has been called the Toltec-Chichen, or Modified Florescent style.

The Maya-Chichen style is represented by some 16 buildings, including Structures 3C7 (Deer House), 3C9 (Red House), 3E3 (Sweat House), 4C1 (Monjas proper, East Wing, Church, and East Annex), 4D1 (Akabdzib), 5C5 (House of the Shells), 7B3 (Temple of the Three Lintels), 7B4 (Temple of the Four Lintels), and Structures 5B3, 5B4, 5B7, 5B22, 5C14, 5D2, and 7B2. Possible additions to this list include Structures 1D2, 3C11, 5A4, 5D4, and 7B1. All of the other buildings recorded by Karl Ruppert (1952) were executed in the Toltec-Maya style and represent the vast majority since only 16 of the 162 buildings recorded by Ruppert, or about 10 per cent, were clearly executed in the Maya-Chichen style. The better-known Toltec-Maya buildings include Structures 2D1 (Great Ballcourt and its associated temples), 2D2 (Platform of the Skulls), 2D3 (Platform of the Eagles), 2D4 (Venus Platform), 2D5 (Castillo), 2D8 (Temple of the Warriors), 2D10 (North Colonnade), 3D1 (Southeast Colonnade), 3E1 (Northeast Colonnade), 3D11 (Mercado), 3C15 (Caracol), 3C1 (High Priests Grave) and 3C16 (Temple of the Wall Panels) among others.

Buildings in the Maya-Chichen style are characterized by substructures with vertical or sloping walls and rounded corners, superstructures with vertical or sloping walls and rounded

corners, superstructures (buildings) with simple, rectangular base moldings, generally plain lower walls, Puuc-like multi-member medial and cornice moldings, both plain and decorated upper wall zones, the latter carrying large G-frets and long-nosed masks executed as mosaics, and single-wall, slotted roofcombs which rise over both front and medial walls. Many of these buildings also have stone lintels over doorways, carved with hieroglyphic inscriptions. Construction technology features semi-veneer type block walls with slab-type, corbelled vaults above.

Most of the Maya-Chichen buildings are range-type structures, many with lateral rooms at the ends. Notably missing from the Maya-Chichen inventory are stepped pyramids supporting one and two-room temple-type buildings.

Toltec-Chichen buildings differ considerably from Maya-Chichen buildings and their salient features include: substructures in the form of stepped pyramids, serpent columns in doorways, ramps decorated with feathered serpents, Atlantean figures (columns and supports for altars), square and round columns both in doorways and in interiors, large colonnaded spaces, and exterior walls with a battered portion at the bottom but no base moldings. Construction technology includes veneer-over-concrete walls and concrete vaults faced with well-cut, boot-shaped stones.

Other features included chac mool figures, standard bearers, and roof ornaments as well as naturalistic stone sculpture on both walls and square columns. Decorative motifs include masks, lines of warriors, jaguars and eagles, as well as floral and other designs.

In recent years, the traditional view that Maya-Chichen (Pure Florescent) and Toltec-Chichen (Modified Florescent) art and architecture represent two markedly different styles diagnostic of two successive time periods at Chichen Itza has been challenged by a number of investigators. Based on reexaminations of the presently available ethnohistorical, ceramic, artistic, architectural, and hieroglyphic evidence, new models for Maya-Chichen--Toltec-Chichen relationship(s) have been proposed ranging from a partial overlap of anywhere from 50 to 150 years to total overlap. These models have been discussed at great length by Ball (1979a, b), Andrews V (1979), Andrews, A.P. and Robles (1986), Lincoln (1986), Andrews V and Sabloff (1986), and Wren and Schmidt (1991) among others and need not be repeated here. Based on the works cited above, it now seems safe to say that evidence is overwhelming in favor of at least a partial overlap between Maya-Chichen and Toltec-Chichen remains, whose specific chronological extent has not yet been determined. What is also yet unclear is 1) how this model (partial overlap) relates to architecture and events in other

parts of the northern plains area or to the Puuc region, and 2) what are the origins of the Maya Chichen and Toltec-Chichen architecture at Chichen Itza.

In regard to the first question, it should be noted at the outset that the architectural record for the Northern Plains areas (Western and Eastern) is woefully inadequate even though hundreds of archaeological sites from both sub-regions are shown in the Archaeological Atlas of Yucatan (Garza and Kurjack, 1980). This rather appalling situation is due in part to selective reconnaissance which has left some areas virtually unexplored, and to even more selective field studies which have been concentrated at a few scattered sites such as Chichen Itza, Coba, Mayapan, Dzibilchaltun, Izamal, Ake, Chacchob, Chunchucmil, and Cuca; most of the other Northern Plains sites shown in the Atlas of Yucatan have received only cursory attention. In addition, many of the known sites have been partially, or almost totally, destroyed over the past 400 years in the never ending quest by both colonial and modern builders to secure ready-made materials for roads and buildings. In several instances, modern towns and cities have been built on the same sites that were formerly occupied by ancient Maya settlements and the latter have largely disappeared in the process (T'Ho, Izamal). The net result of these combined factors is a biased data base which makes comparative architectural studies on an inter-regional basis extremely difficult.

The actual record of "Puuc-style" buildings in both the western and eastern plains areas is even more incomplete. Of the 30-40 sites in the northern plains which have been reported as having Puuc architecture (fig. ) only four (Chichen Itza, Culuba, Ek Balam, Chacchob) have buildings sufficiently well preserved to offer unassailable data in regard to their architectural, construction, and decorative features. Culuba is represented by two examples, Ek Balam and Chacchob by one each, and Chichen Itza by as many as 16-24. What is surprising about the above list is the fact that while 78 vaulted, stone-masonry buildings at Dzibilchaltun have been assigned to the Pure Florescent (Puuc) style, all of these have completely collapsed.

Thus, at Dzibilchaltun, and most of the other northern plains sites which are assumed to have Puuc-like architecture, the data in regard to architectural style comes almost entirely from surface debris where carved stones, representing pieces of Puuc Mosaic or Colonnnette style moldings or facade decoration indicate only indirectly the presence of architecture in one or more of the Terminal classic Puuc styles. In some cases, the identification of "Puuc" architecture is based solely on the presence of Puuc-like construction technology in the form of thin veneer wall facing

stones and Puuc-type specialized vault stones. In the latter instances, there may be nothing at all to indicate the architectural or decorative features of these fallen structures.

For me at least then, there is a serious question as to whether there really is any significant amount of true Puuc architecture in the northern plains regions and I will come back to this point later.

#### REGIONAL CULTURAL SPHERES

From my point of view, many of the questions regarding the relationships between Chichen Itza and the Puuc region, and to the Northern Plains areas and the northern sector of the East Coast have been obscured by some amount of confusion in regard to the architecture and architectural styles present in these several areas, and the number of, and relationships among the several cultural spheres which may be represented. Recently, A.P. Andrews and Fernando Robles (1986) have suggested that Classic Period Northern Yucatan can be divided into at least two major cultural spheres, primarily on the basis of architecture and ceramics. These are: a Western Sphere, comprising most of the northwestern and north-central northern plain and Puuc Hills region to the south, and an Eastern sphere, which encompassed the far eastern part of what is now the State of Yucatan and the northern part of the State of Quintana Roo. Their map (1986, fig. 3.4) also shows a blank (unassigned) area in northeastern Yucatan which includes Chichen Itza, Ek Balam, and Culuba. According to Andrews and Robles, "The distinct architectural styles (Early Period-Pure Florescent-Modified Florescent) vs. the Peten-like architecture found at Coba, Xelha, Muyil, Okop, San Gervasio, and Kantunilkin), then, clearly delineate two separate cultural spheres in northern Yucatan during Terminal Classic times."

I have no real quarrel with the Andrews and Robles analysis as far as it goes but I believe that the data now on hand actually suggests that four cultural spheres can be described within the same area, based on four different groups of architectural styles and architectural sequences. These four areas include 1) the Puuc archaeological region proper, as described in my paper on Puuc Architectural Styles (Andrews, 1982, 1985); 2) the northwestern and north-central plains area as described by Andrews and Robles (1986); 3) a northeastern plains area, including sites such as Chichen Itza, Culuba, and Ek Balam, shown as blank area on Andrews and Robles map (1986: fig. 3.4) the far northeastern part of Yucatan and northern part of Quintana Roo also described by Andrews and Robles. For the sake of easy comparison these areas are shown in map form (fig. 2) and in

chart form (fig. 3), the latter including tentative chronological relationships.

The divisions outlined above are based on the following considerations:

1) I believe that the Puuc region should be recognized as a somewhat separate cultural sphere on the grounds that the architectural styles and sequence within this region differ significantly from those in the northwestern and north-central plains areas, insofar as the latter are presently known. While the earlier Puuc styles (Early Oxkintok, Proto-Puuc, Early Puuc) show some similarities to the Early Period I and Early Period II styles described by Andrews IV (1965) for Dzibilchaltun and other northern plains sites, no exact equivalents of the three early Puuc styles have actually been found in any part of the Northern Plains. In a like manner, I have already noted that there is a real question as to whether there are any true counterparts for the Late-Terminal Classic Puuc styles (Colonnnette, Mosaic, and Late Uxmal) at any northern site including Dzibilchaltun. To take this argument one step further, I know of only one verified example of a Puuc Colonnnette style building in either of the northern plains areas (Halakal) and no buildings at all in the Late Uxmal style. So, in spite of somewhat superficial similarities between the Puuc styles (early and late) and the Early Period--Pure Florescent styles in the northern plains, I believe there is good reason to see them as representing different architectural traditions and cultural spheres.

2) The stylistic chart does not show a Modified Florescent period for the northwestern and north-central plains area since there is no known Modified Florescent architecture present at sites in this area such as Dzibilchaltun, Yaxcopoil, Acanceh, Ake, and Izamal to name just a few. For that matter, there is no known site in either western or eastern northern plains areas which shows the full range of the Early Period to Modified Florescent architectural sequence proposed by Andrews IV (1965). The chronology shown for these adjacent areas follows that proposed by Andrews IV (1965) and Andrews IV and V (1980).

3) The area shown on my map and chart as the northeastern plains area, which includes sites such as Chichen Itza, Culuba, and Ek Balam shows an overlap between the Maya-Chichen phase and Toltec-Chichen phase of about 100 years. This number could change (up or down) depending on future resolution of overlap question. Since there is no known Early Period architecture at Chichen Itza or Culuba, the chart indicates Ek Balam only for this period. In a like manner, since there is no known Modified

Florescent architecture at Ek Balam, the chart shows Modified Florescent architecture at Chichen and Culuba only. What is most noteworthy about this area is the fact that Chichen-Itza, and to some extent the balance of the northeast plains area as well (fig. 3)) stands apart from all other northern areas. Whereas all other northern areas were occupied, and have architectural remains extending back as far as the beginning of the Early Classic Period, Chichen Itza was apparently not founded until the latter part of the Late Classic Period (after AD 800). In addition, Chichen Itza, and possibly the area to the northeast, is the only place where Toltec-Chichen (Andrews IV Modified Florescent) architecture is found.

4) The subdivisions in the stylistic chart for the far eastern plains and northern coastal area are based on Folan's cultural periods and chronology for Coba (1983, Table 14.1). I have assumed the same divisions would apply to other sites in this area, though confirming data may yet be lacking. As noted by Andrews and Robles (1986), there is no indication of any significant influences on the architecture at Coba from either the Puuc region, or from Chichen Itza. Since I question the extent to which the Late Classic architecture at Coba is based on Peten models, I prefer the term "Coba regional style" in place of Folan's Early and Late Urbanization as shown in my stylistic chart.

#### MAYA-CHICHEN VS. PUUC ARCHITECTURE

In regard to the second question, a number of writers have suggested that stylistically, Maya-Chichen architecture at Chichen Itza is related in some way to Puuc architecture, without being very specific in terms of the nature of this relationship. For example, Pollock (1965) says that "The Maya (Maya-Chichen) tradition stems from the Puuc architectural style" but does not give details. Wren and Schmidt (1991) state that "Many of the buildings at Chichen Itza share close stylistic features with Puuc architecture of northwestern Yucatan" but provide only a cursory inventory of these features.

My own examination of the Maya-Chichen buildings points to a number of aspects of these buildings which have considerable significance in regard to the assumed Chichen Itza--Puuc connection(s) and these are given below.

1) There are no known buildings at Chichen Itza in any of the earlier Puuc styles (Early Oxkintok, Proto-Puuc, Early Puuc), or in either of the Early Period styles as found in the northwest and north-central plains.



2) There are no known Chichen-Maya buildings in the Classic Puuc Colonnnette style. A small colonnette style building has been reported at Halakal (5 km from Chichen Itza) however.

3) There are very few Maya-Chichen buildings decorated with colonnettes in any form. Known examples include Structure 7B3, Temple of the Three Lintels (base molding and upper wall zone), Structure 5C5, House of the Shells (corner columns), Structure 7B2 (corner columns), Structure 4C1, 2nd level of Monjas proper (short colonnettes), and South Addition, East Wing of Monjas (inset colonnettes in cornice molding).

4) There are no known Chichen-Maya buildings in pure Classic Puuc Mosaic or Late Uxmal styles. The closest approximation is the Temple of the Three Lintels, which still has some aberrant features such as stone lintels carved with hieroglyphic inscriptions, a detail which is not found on Puuc Mosaic or Late Uxmal style buildings.

5) While some Maya-Chichen buildings employ many of the same basic decorative features found on Puuc Mosaic style buildings (long-nosed masks, large G-frets, T-frets, simple and complex latticework, and to a limited extent, both long and short colonnettes, these are used in non-Puuc locations and combinations.

6) While both Maya-Chichen and Toltec-Chichen buildings employ medial and cornice moldings similar to those seen on many Classic Puuc Mosaic and Late Uxmal style buildings, both details and proportions differ from their Puuc counterparts. It is also noteworthy that most Maya-Chichen buildings do not have moldings with inset colonnettes, a detail which is very popular in the Puuc region.

7) The stonework in walls of Maya-Chichen buildings is of thick, semi-veneer block-type while all buildings in the late Puuc styles have thin veneer-over-concrete walls.

8) For the most part, vaults in Maya-Chichen buildings are slab-type, corbelled vaults whereas vaults of Classic Puuc Colonnnette, Mosaic, and Late Uxmal style buildings feature concrete vaults faced with specialized wedge and boot-shaped stones.

9) Some Maya-Chichen buildings (Church, East Wing of Monjas, East Annex of Monjas) have pointed vaults, made with two leaning capstones resting on projecting molding below, whereas all Classic Puuc buildings have flat capstones.

10) Several Maya-Chichen buildings have doorways with sculptured stone lintels above, including hieroglyphic inscriptions with dates in special "Yucatan system". In the Puuc region, only buildings in the early styles (Early Oxkintok, Proto-Puuc, Early Puuc) have sculptured stone lintels carrying inscriptions. The

only known examples of sculptured lintels in buildings of later Puuc styles are carved wooden lintels (See Uxmal and Kabah for examples).

11) The complex latticework seen in the lower wall zones of the end rooms on the 2nd level of the Monjas is restricted to the Late uxmal style buildings at Uxmal in the Puuc region.

12) Maya-Chichen buildings show very sparing use of serpents in any form, and only known examples are serpent heads at cornes of cornice moldings of Church and East Wing of Monjas. In contrast, Toltec-Maya buildings are loaded with serpents, particularly feathered serpents, and are found in numerous locations and forms. In the Puuc region, there are only three known examples of serpent motifs on Classic Puuc Mosaic style buildings, but serpents and serpent motifs are characteristic of the Late Uxmal style.

13) Chichen-Maya buildings with roofcombs (Church, Red House, Deer House) carry carved stone mosaic-type sculpture (masks, frets) whereas most Puuc buildings with roofcombs are in earlier styles (Early Oxkintok, Proto-Puuc, Early Puuc) and carry realistic stucco sculptures. The roofcomb on the Codz Poop at Kabah is one of very few Mosaic style buildings in the Puuc region with a roofcomb, but it has no applied sculpture of any kind.

14) There are no known Puuc buildings (early or late styles) with double roofcombs of the kind seen on the Red House at Chichen Itza.

15) Platforms (substructures) supporting Maya-Chichen buildings have high, vertical or sloping sides as opposed to the stepped sides seen on most Puuc substructures (both early and late styles). Maya-Chichen platforms also have projecting moldings at top and round corners, whereas most Puuc substructures (early and late styles) have square corners and lack moldings. Exceptions to this rule are platforms (and Pyramid of the Magician) supporting Late Uxmal style buildings, which do have round corners.

16) Most of the Maya-Chichen buildings have single-member, rectangular base moldings of the kind that are characteristic of buildings in the early Puuc styles (Early Oxkintok, Proto-Puuc, Early Puuc), whereas all Terminal Classic, Puuc Mosaic and Late Uxmal style buildings have complex, three-member base moldings, many with colonnettes, and more rarely stepped frets, in their central members. The East Wing of the Monjas and the Temple of the Three Lintels do have high, multi-member base moldings but these are the exceptions rather than the rule for Maya-Chichen buildings.

The differences noted above between the "Puuc-like" Maya-Chichen architecture at Chichen Itza and the Late/Terminal Classic Puuc Mosaic and Late Uxmal styles as found within the Puuc region itself, suggest at least two, and possibly three, interpretations. 1) It might be assumed that the Maya-Chichen buildings at Chichen Itza are in fact the direct result of influences emanating from the Puuc region, and from Uxmal in particular, in spite of the many stylistic differences noted above. In this scenario, the Maya-Chichen style is seen as a local and, for the most part, only vaguely similar variant of the basic Terminal Classic Puuc styles. 2) As an alternate, the Maya-Chichen buildings (and architectural style) can be interpreted as the consequence of the eastward spread of a Pure Florescent style which represents a parallel, but partially separate (from Puuc region) development, restricted to the northern plains areas. In this scenario, it is assumed that the same external (non-Puuc) influences that led to the development of the Terminal Classic Puuc styles in the Puuc region also led to the development of the Pure Florescent style in the northern plains, but at a slightly later date. 3) A third possibility is that as Andrews IV (1965) suggested many years ago, Pure Florescent architecture first appeared in the Northwestern plains areas, and from there spread southward giving rise to the late Puuc styles and also to the east giving rise to the Maya-Chichen style at Chichen Itza. This last possibility is one that few investigators would accept today. In all of the above scenarios, it is recognized that to date (1991) no buildings have been found at Chichen Itza which antedate the Maya-Chichen buildings.

In assessing the validity of the first possibility, it is necessary to imagine that a local (northern plains) Maya group established a community at Chichen Itza, at a time when the Puuc region was already flourishing (after AD 800). As a result of Puuc influences acting throughout most parts of the northern plains areas, this group begins to construct what can best be described as a "bastardized" version of Terminal Classic Puuc architecture which consists of buildings in which an early construction technology (semi-veneer block walls and slab-type, corbelled vaults) is combined with Terminal Classic Puuc-like decorative forms such as long-nosed masks and large G-frets, executed in a mosaic technique. Most of these buildings are only vaguely similar to Puuc Mosaic style buildings, with the exception of one building (Temple of the Three Lintels) which might pass for a real Puuc Mosaic style structure.

Some time later, other external forces, and people as well, with a different cultural (and architectural) background arrive at

Chichen Itza and begin constructing what are commonly called Toltec-Maya buildings. Assuming the partial overlap of these two styles as espoused by Andrews and Robles (1986) and Wren and Schmidt (1991) among others, a multi-ethnic polity emerges at Chichen Itza which lasts perhaps as late as AD 1200. What is not at all clear in this scenario is why the Maya-Chichen buildings combine early and late Puuc-like features when in other parts of the northern plains it is believed that Pure Florescent architecture (Puuc-like buildings with veneer-over-concrete walls and vaults, decorated with Puuc-like mosaic sculpture) are being built at the same time as the Maya-Chichen buildings at Chichen Itza. It is also not clear as to why, given the assumed Puuc influences, there are no Puuc Colonnade style buildings at Chichen Itza, since this is the most popular Terminal Classic style within the Puuc region itself. Even harder to understand is where did the original Maya settlers of Chichen Itza come from, since they appear to be part of a separate cultural sphere, as suggested earlier in this discussion.

The second possibility noted above, that the Puuc-like, Maya-Chichen buildings at Chichen are the result, at least in part, of "foreign" rather than "Puuc" influences deserves careful consideration. In this instance, we first have to look at the origin(s) of the Terminal Classic Puuc architectural styles (Colonnade, Mosaic, Late Uxmal) within the Puuc region itself. According to Andrews and Robles (1985):

"the origins of Puuc architecture and ceramics can be traced to three different basic components: 1) indigenous developments in northern Yucatan; 2) architectural influence from the Chenes and Rio Bec regions; and 3) foreign ceramic and architectural influences from the Gulf Coast and central Mexican highlands. These latter influences are of particular concern, as a growing body of evidence now suggests that Gulf Coast ceramic styles and architectural ties to central Mexico form a major component in the development of the Puuc "style".

The staunchest supporter of the first component was E.W. Andrews IV (1965c:54-55) who felt that Terminal Classic Puuc architecture (his Puuc<sup>re</sup> Florescent) was indigenous, having evolved in the northern lowlands without major foreign stimulus. He also argued that the style probably developed on the northern plains, since its emergence could be better traced there, at sites such as Dzibilchaltun, than it could in the eastern Puuc hills themselves, where up till that time, very little early Puuc architecture had been identified. In the meantime, in a series of papers I have shown (G. Andrews, 1982, 1985, 1990) that there is a considerable

amount of architecture in both the eastern and western Puuc areas that antedates the Terminal Classic Puuc styles (Colonnnette, Mosaic, Late Uxmal style) and there is precious little about the earlier styles to suggest that the later Puuc styles could have developed without some form of outside stimulus: there is simply nothing in the decorative features, nor most of the architectural features, of the early Puuc styles that carry the seeds of the much more complex architectural and decorative features of the later styles.

The second component, influences from the Chenes and Rio Bec regions, has several advocates, including David Potter (1977), Paul Gendrop (1983) and myself (Andrews 1982, 1985, 1990). In his review of the architecture of Central Yucatan (combined Rio Bec-Chenes area) Potter suggested that Puuc construction techniques are a reasonable progression from those of Central Yucatan and that the elaborate semi-mosaic relief sculpture of Central Yucatan developed into the similar but much finer mosaic for which the Puuc is noted. In general, I concur with Potter and in the series of papers on Puuc architecture referred to above, I pointed out that with the possible exception of latticework, all of the basic decorative features of the later Puuc styles (Colonnnette, Mosaic, and Late Uxmal styles) could be found in the Late Classic Chenes and Rio Bec architectural styles. These include both long and short colonnettes as found in base, medial and cornice moldings, and in both lower and upper wall zones, T-frets, G-frets, stepped frets, stacked, long nosed corner masks, stacked frontal masks, and three-quarter round corner columns. Gendrop agreed with my position for the most part although he proposed a slightly different Puuc stylistic sequence. In spite of the above, there is some evidence that other external influences were also at work in the Puuc region relatively early since many of the Early Puuc style buildings with sculptured doorway columns, jambs, or lintels show non-classic traits (Proskouriakoff, 1950, 1951).

This brings us to the third component of the late Puuc styles, influences from the Gulf Coast, Oaxaca, and the central Mexican Highlands. Supporters of this component, in addition to Proskouriakoff, include Ball (1979, a, b), Andrews V (1975, 1979), Sharp (1982), and Andrews V and Sabloff (1986). The case for this component is based in part on the presence of decorative features such as mosaic-type sculpture, and in particular, stepped frets, that appear in considerable numbers at well-known sites in Veracruz, Morelos, and Oaxaca, as well as in the late architectural styles in the Puuc region, and in part on the presence of foreign influences in the sculpture of Yucatan. In this connection, Proskouriakoff (1951:118) made the following suggestions:

"These isolated examples of single traits apparently of foreign origin do not in themselves define particular styles. They hint, however, that outside influences in Yucatan were not confined to one period or to one source. In order to determine if specific influences were concentrated in particular periods, we need a basic chronology of pre-Toltec remains and a correlation of sculptural, ceramic, and architectural types which would permit us to identify definite cultural complexes. Until recently the contrast between Toltec and Maya remains has tended to overshadow the contrast between the Classic component in Yucatan cultures and other stylistic variants. These variants cannot be derived one from another in a chronological sequence such as can be worked out for the Classic style. They clearly show independent origins and indicate that even before the period of Toltec dominance Yucatan was culturally less stable than the Southern Lowlands, and was probably subjected to more than one significant wave of immigration."

Given Proskouriakoff's suggestions, and supporting arguments from latter-day investigators, some reworking of the Puuc-Pure Florescent relationship(s) seems in order.

If we accept the proposition that the Terminal Classic architectural styles in the Puuc region are essentially the result of a combination of influences from the Chenes and Rio Bec regions, together with influences from the Gulf Coast and Oaxaca (and maybe Central Mexico as well), it is also possible that these same multi-ethnic "foreign" influences were responsible for the introduction of Andrews' IV Pure Florescent architecture in the northern plains areas. In this scenario, the Terminal Classic Puuc and Pure Florescent architectural traditions are seen as parallel, but diverging developments (fig. ), wherein the Pure Florescent architecture as found at northwest and north-central plains sites is assumed to be more like the Maya-Chichen architecture at Chichen Itza than it is to true Puuc architecture as seen within the Puuc region itself. This scheme implies that the movement of Pure Florescent architecture was from west to east which easily accomodates the seemingly later date for the inception of this style at Chichen Itza than at sites to the west.

Sometime after the Maya-Chichen or Pure Florescent community had begun at Chichen Itza, a new wave of influences, and actual invaders, arrive at Chichen Itza from the east, marking the beginning of what is commonly called the Toltec-Chichen period at Chichen Itza, and the beginning of the end of both the Puuc and Pure Florescent architectural styles.

### THE CHICHEN ITZA - UXMAL CONNECTION

In spite of the fact that I have questioned the validity of the traditionally assumed "Puuc" influence at Chichen Itza, there are several reasons for recognizing the existence of a Chichen-Uxmal connection, at least during the latter part of the Terminal Classic Period. Earlier in this discussion I noted that the complex latticework seen in the end walls of the rooms on the 2nd level of the Monjas at Chichen Itza is found only on Late Uxmal style buildings in the Puuc region, such as the upper temple of the Pyramid of the Magician (Temple V) and the North and West Buildings of the Nunnery complex at Uxmal. In addition, the general emphasis on serpent motifs in the Late Uxmal style buildings, and in particular the feathered serpent bodies seen on the Ballcourt and the West Building of the Nunnery at Uxmal, seem to be derived from Toltec-Chichen models at Chichen Itza. Furthermore, the Tlalocs seen on the North Building of the Nunnery at Uxmal and the Owls seen on the East Building of the same complex also seem to echo similar motifs at Chichen Itza. Finally, the platforms in the Cemetary Group at Uxmal immediately bring to mind the Platform of the Skulls (Structure 2D2) at Chichen Itza. Here mention should be made of the fact that there are no buildings at Uxmal (or at other sites in the Puuc region) that even vaguely resemble the Toltec-Chichen buildings at Chichen Itza; the Uxmal-Chichen connections are all at a level of details. It should also be noted that Structure 1 of Group B at Culuba shows decorative features which are much like those seen on the North and West buildings of the Nunnery complex at Uxmal and I believe that these decorative forms arrived at Culuba by way of Chichen Itza although Andrews V (1979) suggests that they arrived directly from Uxmal.

In terms of technology, nearly all investigators concur that the stonework seen in Toltec-Chichen buildings closely resembles the veneer-over-concrete walls and vaults seen in the Late Uxmal style buildings at Uxmal. The latter structures show walls faced with very well-cut veneer type blocks, no more than 0.15-0.20 m thick, combined with vaults faced with beautifully cut-and-dressed boot-shaped facing stones, deeply tailed into a concrete hearting. The stonework seen in most Toltec-Chichen buildings at Chichen Itza is almost indistinguishable from the Uxmal examples, which surely date to the latter part of the Terminal Classic period. We have already noted that the Maya-Chichen buildings show a different form of stonework, which is more like that seen in the early Puuc styles.

In addition to architectural ties, other Chichen-Uxmal ties can be found in sculpture and hieroglyphic inscriptions. Many

years ago. Proskouriakoff (1950:164) noted that Stela 14 at Uxmal showed strong non-classic influences and went on to say that the non-classic details were of the type found at Chichen-Itza, particularly in the Toltec sculpture at Chichen. Some years later Proskouriakoff (1970:464) noted that the figures on a column drum from Structure 6E1 at Chichen wore disc-shaped pectorals, of the kind seen on a warrior figure on Stela 14 at Uxmal, leading her once more to believe that the history of Chichen Itza was interwoven in some manner with that of Uxmal. The Chichen Itza-Uxmal connection is further strengthened by the possible inclusion of the name of the Uxmal ruler, Lord "Chac", in the hieroglyphic text accompanying the figures on Structure 6E1 (Kowalski, 1987:74) and by the appearance of the name of the Chichen leader Kakupacal on an inscription from the Chanchimez group at Uxmal (Kelly, 1982:10).

#### The "New" Architecture of Toltec-Chichen

The questions regarding the origin(s) of what has traditionally been called Toltec-Chichen (Andrews IV' Modified Florescent) architecture and its relationship to Maya-Chichen architecture have still not been settled to everyone's satisfaction. In spite of this, it seems pretty clear that Toltec-Chichen architecture does represent an amalgum of certain Maya-Chichen features (stonework, vault forms, molding profiles, long-nosed masks) combined with an abundance of "foreign" architectural features and art forms that more or less duplicate those found at Tula Hidalgo. As noted earlier, the latter include serpent columns in doorways, decorated with feathered serpents, Atlantean figures used both as columns and supports for altars, large colonnades and buildings with colonnaded interiors, exterior walls with a battered portion at the bottom but no base molding, roof ornaments, and naturalistic stone sculpture on walls, columns, and altars. As suggested by Proskouriakoff (1965:491) the decorative features of Toltec-Chichen architectural sculpture and painting duplicate in every particular the motifs, the technique, and the arrangement of figures found at Tula. Both Kubler (1961) and Miller (1985) have argued that these motifs have possible precedents in Maya art but Wren and Schmidt (1991) believe that the present weight of evidence indicates that these motifs were Mexican in origin.

Several writers have downplayed the significance of the Toltec-Chichen architecture at Chichen Itza on the grounds that it was merely a slightly altered version of Maya-Chichen architecture. For example, Andrews IV (1965:318) put it this way: "As a result, although surface forms were altered, the basic



technics of architecture, art, and ceramics (of the Modified Florescent) remained unchanged from the first phase of the Florescent." In the same vein, A. Andrews and Robles (1986:89) had this to say: "The tangible contribution of the Itza (Toltecs) to the culture of northern Yucatan was minimal: a handful of architectural and sculptural features, and two new ceramic wares (Fine Orange and Plumbate.") From my point of view, however, the above descriptions simply do not take into account the fact that Toltec-Chichen (Modified Florescent) architecture differs radically from Maya-Chichen (Pure Florescent) architecture in terms of conception, execution (technology) and symbolism.

What is essentially "new" about Toltec-Chichen architecture is its concern for enclosed and roofed-over interior spaces as opposed to the Maya tradition of using monumental building forms to define exterior spaces. This concern was made possible through the use of columns, combined with wooden beams, as the primary supports for roofs, either in the form of parallel masonry vaults or roofs of poles and thatch. The use of columns for interior supports produced building plans, such as the great colonnades, gallery-patio structures, and a great variety of non-Maya building plans in which the depth of interior spaces was no longer restricted to the width of a single masonry vault span. The mostly solid exterior walls of Maya buildings could also be replaced with rows of columns, bringing a flood of daylight into what had earlier been dark and dank interior spaces. The use of light-weight pole and thatch roofs supported on masonry columns made high, light and airy gallery spaces possible, such as those seen in the Mercado and other buildings of the same type. The Maya builders at Chichen Itza and elsewhere simply did not even conceive of these new spatial possibilities.

The symbolism associated with Toltec-Chichen architecture also represents a sharp break from the kinds of generally geometric, with the exception of masks, mostly abstract forms seen on Chichen-Maya buildings. This change was clearly described by Proskouriakoff (1965:491-92) as follows: "What the Toltec themselves contributed was a vigor inherent in their single minded endeavor to perpetuate the memory of their military and political exploits, carried on under the aegis of the Feathered Serpent. These exploits were group enterprises and the focus of attention is on the group rather than individuals, who are designated only by name or title. The carving was done on square and round pillars of buildings, on altars interrupting the long benches of the colonnades, on the benches of ball courts, on wooden lintels, and on interior walls. Monotonous files of warriors, groups of bound prisoners, and symbols of death and

human sacrifice are repeated again and again with little variation. Religious symbolism is focused on the feathered serpent and simple animal figures indicate the military orders, though the serpent-bird and mask were incorporated in the designs without apparent incongruity. The most successful examples of Toltec art are the murals which present realistic scenes of combat and conquest, and the gold discs worked in repousse which celebrate Toltec victories over the Maya.

The fact that Toltec-Chichen buildings sometimes appear in the same groups with Maya-Chichen buildings, or that groups of Toltec-Chichen buildings such as the Castillo and its associated structures are connected by causeways to Maya-Chichen groups does nothing to obscure the differences noted above and does not even call for a long overlap between Maya and Toltec forms. As we noted at the outset, no more than 10 per cent of the buildings at Chichen Itza have been identified as Maya-Chichen in style and many of these carry hieroglyphic inscriptions which cover no more than a ten year span ( ). Assuming then, that the Maya-Chichen contribution to Chichen Itza was rather small, and possibly very short-lived, the new architecture at Chichen Itza marks an important and far reaching change in a long and varied architectural tradition which had its roots elsewhere in the lowland Maya area.

#### SUMMARY

I recognize that the basic premise behind the present discussion of the architecture at Chichen Itza, which speaks of four different "cultural spheres" in the northern part of the Yucatan peninsula during the Late/Terminal Classic periods (fig. ), is at odds with the views held by many other investigators. Particularly at issue would be my separation of the cultural history of the Puuc region from that of the northwestern and north-central plains areas. Some years ago, Pollock (1965:433) stated that: "Scattered examples of Puuc style architecture have been found on the Northern Plain as far east as Chichen Itza and Yaxuna". Andrews IV (1965), Andrews V (1979), Andrews and Robles (1986) and Andrews V and Sabloff (1986) have all reaffirmed the concept of a single architectural tradition (Pure Florescent) which embraces both the Puuc and northwestern and north-central plains areas. My suggestion is simply that the Puuc architectural sequence as we now know it differs sufficiently from the sequences now known from both the western and eastern plains areas to indicate parallel, but mostly separate developments. Based on what we presently know about the architecture, art, epigraphy, and ceramics of Chichen Itza, however, I doubt that anyone can

seriously question its unique position in the history of northern Yucatan as indicated in my stylistic chart (fig. 2). The architecture and architectural sequence at Chichen Itza is clearly different from that found in any other part of the Northern Plains.

I believe, and have tried to show, however, that the architectural record for the areas in question shows greater diversity than has generally been recognized and that the simple division of northern Yucatan into two sub-zones (western and eastern) does not take full account of the multiple architectural styles and sequences involved, as far as they are presently understood. My purpose in presenting an alternate scenario is to stimulate further discussion of the architecture and associated artifacts in an area involving enormous complexities in terms of its cultural history and to set the stage for establishing better correlations between the architectural, ceramic, textual, and artistic records for this important sector of the lowland Maya realm.



Table 1. Northern Plains Areas: sites with early and/or florescent architectural remains

| SITE NAME       | ATLAS CODE  | RANK | ARCHITECTURAL STYLES |       |      |     |                 | debris only | meg. stonew'k | PRINCIPAL REFERENCES |
|-----------------|-------------|------|----------------------|-------|------|-----|-----------------|-------------|---------------|----------------------|
|                 |             |      | EP/I                 | EP/II | P/F  | M/F | OTHER           |             |               |                      |
| Acanceh         | 16Qd(7):11  | III  | X                    | X     | X    |     |                 |             |               | ES, EWA/IV, GFA      |
| Ake             | 16Qd(8):2   | II   | X?                   | X     | X    |     |                 |             | X             | LR & EMS             |
| Balancanche     | 16Qd(9):23  | IV   |                      |       | X    |     |                 | X           |               | EWA/IV               |
| Calotmul        | 16Qd(11):8  | III  |                      |       | X    |     |                 | X           |               | CYB/53               |
| Caucel          | 16Qd(4):18  | IV   |                      | X     |      |     |                 | X           |               | CYB/50               |
| Coba            | ?           | I    |                      |       |      |     | reg. & E. Coast |             |               | HEDP, WF, ABC, GFA   |
| Cuca            | 16Qd(7):6   | IV   |                      |       | X    |     |                 | X           |               | EWA/IV, DW           |
| Culuba          | 16Qe(4):1   | III  |                      |       | X    | X?  | E. Coast        |             |               | EWA/IV, EWA/V, GFA   |
| Colonia Yucatan | ?           | IV?  |                      | X     |      |     |                 | X           |               | WRC                  |
| Chacchob        | 16Qd(11):1  | III  |                      |       | X    |     |                 |             |               | HEDP & GS, DW        |
| Chichen Itza    | 16Qd(9):1   | I    |                      |       | X    | X   |                 |             |               | ES, KR, AT, GFA      |
| Chunchucmil     | 16Qf(9):1   | II   | X                    | X?    |      |     |                 |             |               | EK, DV               |
| Chumul          | 16Qd(7):175 | IV   |                      |       | X    |     |                 | X           |               | HEDP & GS            |
| Dzan            | 16Qd(10):7  | IV   |                      | X     | X?   |     |                 |             |               | RR, GWB              |
| Dzibilchaltun   | 16Qd(4):1   | II   | X                    | X     | X    |     | Dec?            |             |               | EWA/IV, EK, EWA/V    |
| Dzilam          | 16Qd(5):25  | II   |                      | X?    | X    |     |                 |             |               | JLS, RR              |
| Dzonot Ake      | 16Qe(4):3   | IV   | X?                   | X     |      |     |                 | X           |               | RR, DW               |
| Ek Balam        | 16Qd(9):17  | II   |                      | X     | X    |     | E. Coast        |             |               | DC, SGM, GFA         |
| Halakal         | 16Qd(9):65  | IV   |                      |       | X    |     |                 |             |               | KR, SGM              |
| Ichmul          | 16Qd(12):1  | III  |                      |       | X    |     |                 | X           |               | CYB/53               |
| Ikil            | 16Qd(8):4   | III  |                      | X     | X    |     |                 |             | X             | EWA/IV & GS          |
| Izamal          | 16Qd(8):1   | I    |                      | X     | X?   |     |                 |             | X             | JLS, DC, WHH         |
| Kizil           | 16Qd(7):118 | IV   | X?                   | X     |      |     |                 | X           |               | LR & EMS             |
| Mayapan         | 16Qd(7):2   | II   |                      |       |      | X?  | Dec.            |             |               | HEDP, TP, GWB        |
| Okop            | ?           | II   |                      | Reg.? | Reg. |     | E. Coast        |             |               | HEDP, RW             |
| San Antonio     | 16Qd(7):246 | IV   |                      |       | X    |     |                 | X           |               | CYB/50               |
| Santa Barbara   | 16Qf(9):12  | IV?  |                      |       | X    |     |                 |             |               | KHM                  |
| Siho            | 16Qf(12):1  | III  |                      | X?    | X    |     |                 |             | X             | JLS                  |
| Sihunchen       | 16Qd(7):113 | IV   |                      | X     |      |     |                 |             |               | EWA/IV               |
| Tehwitz         | 16Qd(7):17  | III  |                      | X     |      |     |                 | X           |               | CYB/50               |
| Tepich          | 16Qd(7):13  | IV   |                      | X     |      |     |                 | X           |               | CYB/50               |
| T'ho            | 16Qd(7):1   | I    |                      |       | X    |     | X?              |             |               | RR, BL               |
| Tzeme           | 15Qf(9):27  | III  |                      | X     | X    |     |                 | X           |               | EWA/IV, CYB/41       |
| Tzite           | 16Qd(11):21 | III  |                      |       | X    |     |                 |             |               | TM, GFA              |

Chart 1. CULTURE PERIODS AND ARCHITECTURAL SEQUENCES FOR PUUC AND NORTHERN PLAINS

|      | Lowland Maya<br>Culture Periods | Puuc Region<br>(GFA, 1982,1985) | Northwestern and<br>North-central Plains | Northeastern<br>Plains | Far Eastern Plains<br>and North Coast |      |
|------|---------------------------------|---------------------------------|--|------------------------|---------------------------------------|------|
| 1600 | COLONIAL                        | COLONIAL                        | COLONIAL                                 | COLONIAL               | COLONIAL                              | 1600 |
| 1500 | LATE<br>POSTCLASSIC             | ?                               | DECADENT                                 | ?<br>CHICHEN III & IV  | LATE<br>PROTOHISTORIC                 | 1500 |
| 1400 |                                 |                                 |  |                        | MIDDLE<br>PROTOHISTORIC               | 1400 |
| 1300 |                                 |                                 |  |                        |                                       | 1300 |
| 1200 | EARLY<br>POSTCLASSIC            | (no architecture)               | MODIFIED<br>FLORESCIENT                  | TOLTEC-CHICHEN         | EARLY<br>PROTOHISTORIC                | 1200 |
| 1100 |                                 |                                 |  |                        |                                       | 1100 |
| 1000 | TERMINAL                        | LATE UXMAL                      |  | MAYA-CHICHEN           | LATE                                  | 1000 |
| 900  | CLASSIC                         | COLONNETTE<br>AND MOSAIC        | PURE FLORESCIENT                         |                        | URBANIZATION                          | 900  |
| 800  | LATE<br>CLASSIC                 | EARLY PUUC                      | EARLY PERIOD II                          | ?                      | MIDDLE                                | 800  |
| 700  |                                 | PROTO-PUUC                      |  |                        | URBANIZATION                          | 700  |
| 600  |                                 | EARLY OXKINTOK                  |  |                        |                                       | 600  |
| 500  | EARLY<br>CLASSIC                | (no architecture)               | EARLY PERIOD I                           | (no architecture)      | EARLY                                 | 500  |
| 400  |                                 |                                 |  |                        | URBANIZATION                          | 400  |
| 300  | LATE<br>FORMATIVE               | (no architecture)               | LATE<br>FORMATIVE                        |                        | EARLY<br>VILLAGE                      | 300  |
| 200  |                                 |                                 |  |                        |                                       | 200  |
| 100  |                                 |                                 |  |                        |                                       | 100  |
| 0    |                                 |                                 |  |                        |                                       | 0    |
| 100  |                                 |                                 |  |                        |                                       | 100  |
| 200  |                                 |                                 |  |                        |                                       | 200  |
| 300  |                                 |                                 |  |                        |                                       | 300  |

NOTES: 1. The above chart follows a correlation at 11.16.0.0.0

2. The above chart is based on architectural phases and ceramic phases may show different periods.

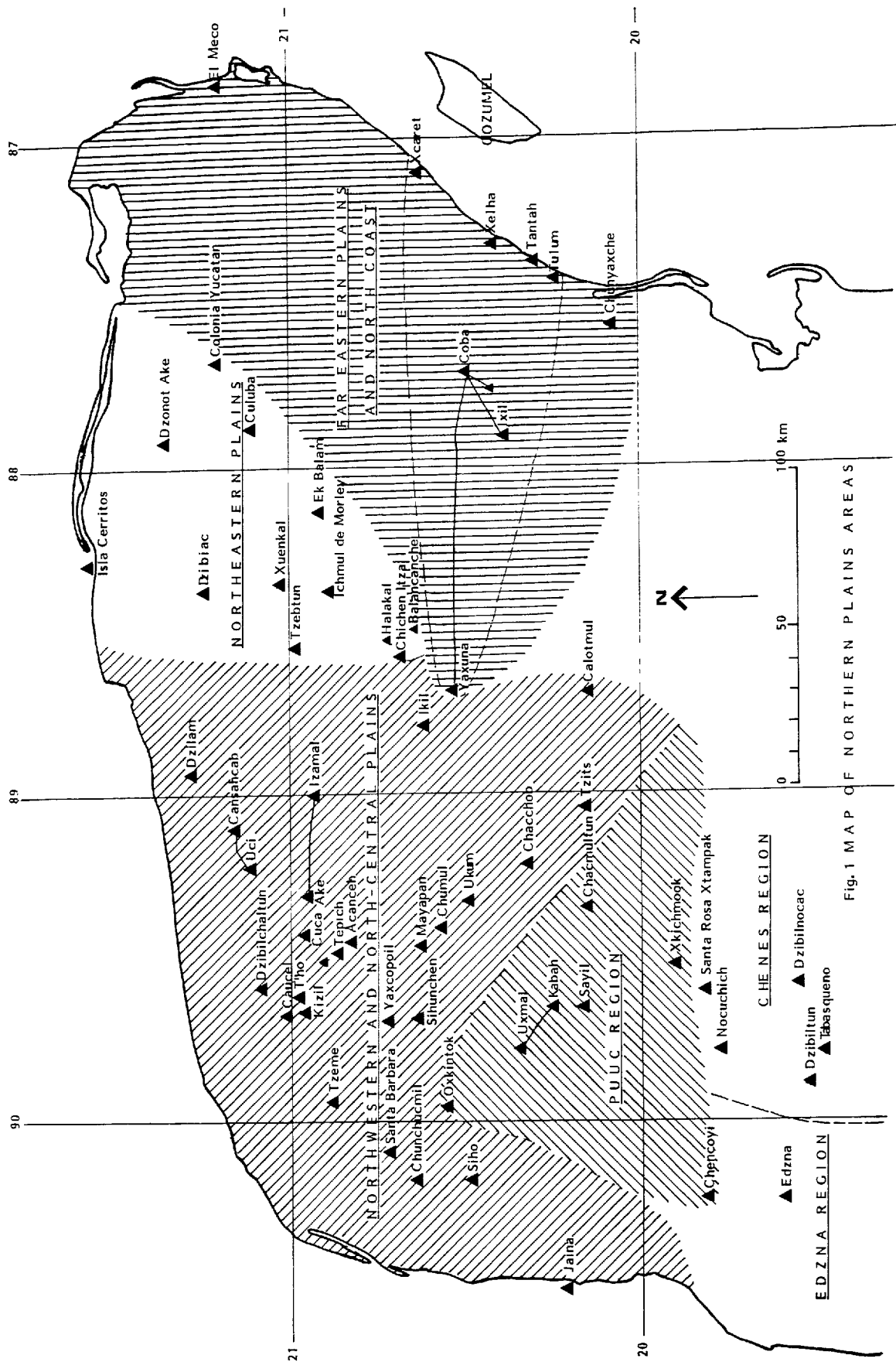
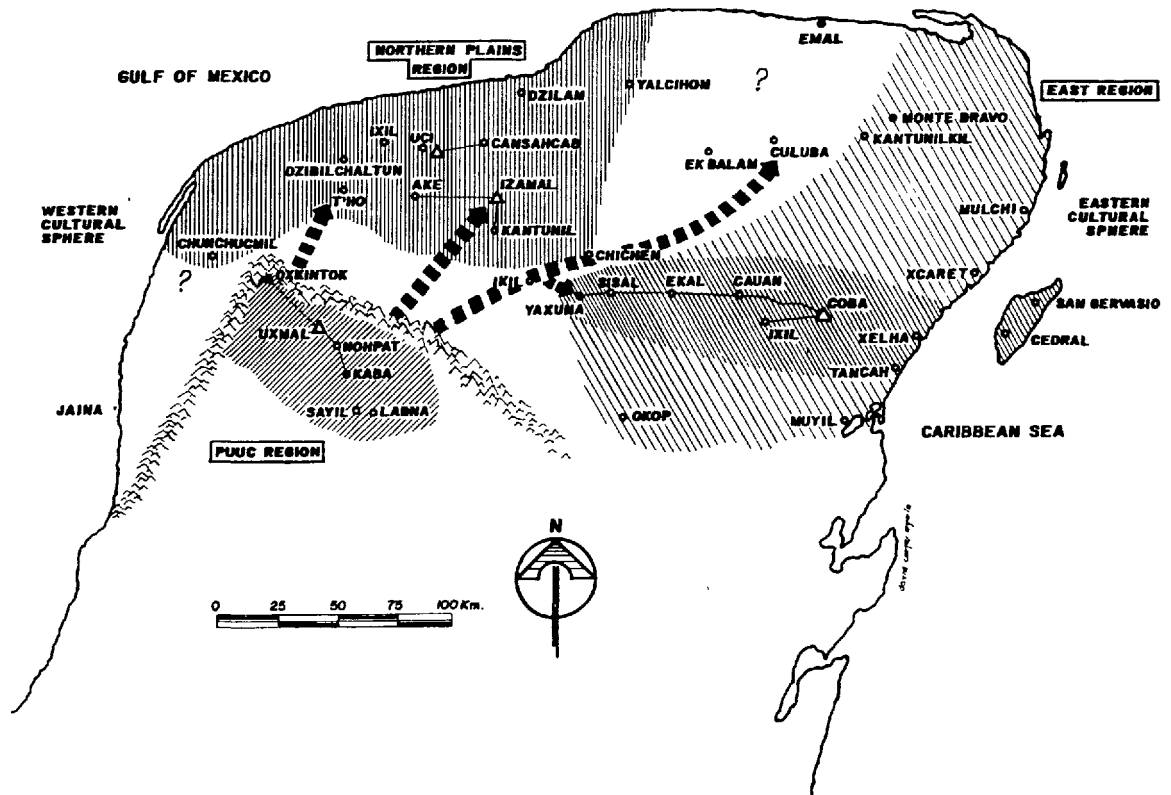


Fig. 1 MAP OF NORTHERN PLAINS AREAS



MAP OF NORTHERN PLAINS SHOWING WESTERN AND EASTERN  
CULTURAL SPHERES (after Robles and Andrews, 1986)



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